

ART IN NEW ENGLAND

THE ARTS AND CRAFTS OF NEW ENGLAND
AND A SURVEY OF THE TASTE
OF ITS PEOPLE

ART SECTION
OF THE
NEW ENGLAND BRANCH
AMERICAN ASSOCIATION OF MUSEUMS

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PREFACE

THE SERIES of seven exhibitions, the catalogues of which form the material for this book, all deal with various aspects of art, past and present, in New England, and are designed to show the part which this region has played and continues to play in the visual arts. From the historical, political and cultural points of view, New England has always been more of a unit than any other geographic region of the country. A person perusing these pages cannot fail to be impressed by certain underlying qualities which give this material a common denominator. Whether it be those objects which have been commissioned, or those which artists have created independently, or whether it be the works of art with which the New Englander has surrounded himself, refinement and good taste are manifested throughout. In the case of every exhibition except one, the works of art contained herein have been created either by native New England artists or in a few instances by craftsmen working within its boundaries. In the exhibition at the Museum of Fine Arts, the works of art, although created for the most part abroad, are housed without exception in the private homes of New England. Many of the objects included in these pages have never been exhibited publicly before, and many more have never been published or reproduced. To students of the arts, this volume should prove of great value, not only for the intrinsic merits of the works discussed herein, but also as a record of the creative efforts and the inherent discrimination of the citizens of New England.

C. C. CUNNINGHAM, *Secretary*

ART IN NEW ENGLAND

CONTENTS

NEW ENGLAND GENRE

WILLIAM HAYES FOGG ART MUSEUM, CAMBRIDGE, MASSACHUSETTS

MASTERPIECES OF NEW ENGLAND SILVER

1650-1800

GALLERY OF FINE ARTS, YALE UNIVERSITY, NEW HAVEN, CONNECTICUT

EARLY NEW ENGLAND PRINTMAKERS

WORCESTER ART MUSEUM, WORCESTER, MASSACHUSETTS

RHODE ISLAND ARCHITECTURE

MUSEUM OF ART, RHODE ISLAND SCHOOL OF DESIGN, PROVIDENCE,
RHODE ISLAND

CONTEMPORARY NEW ENGLAND OIL PAINTINGS

INSTITUTE OF MODERN ART, BOSTON, MASSACHUSETTS

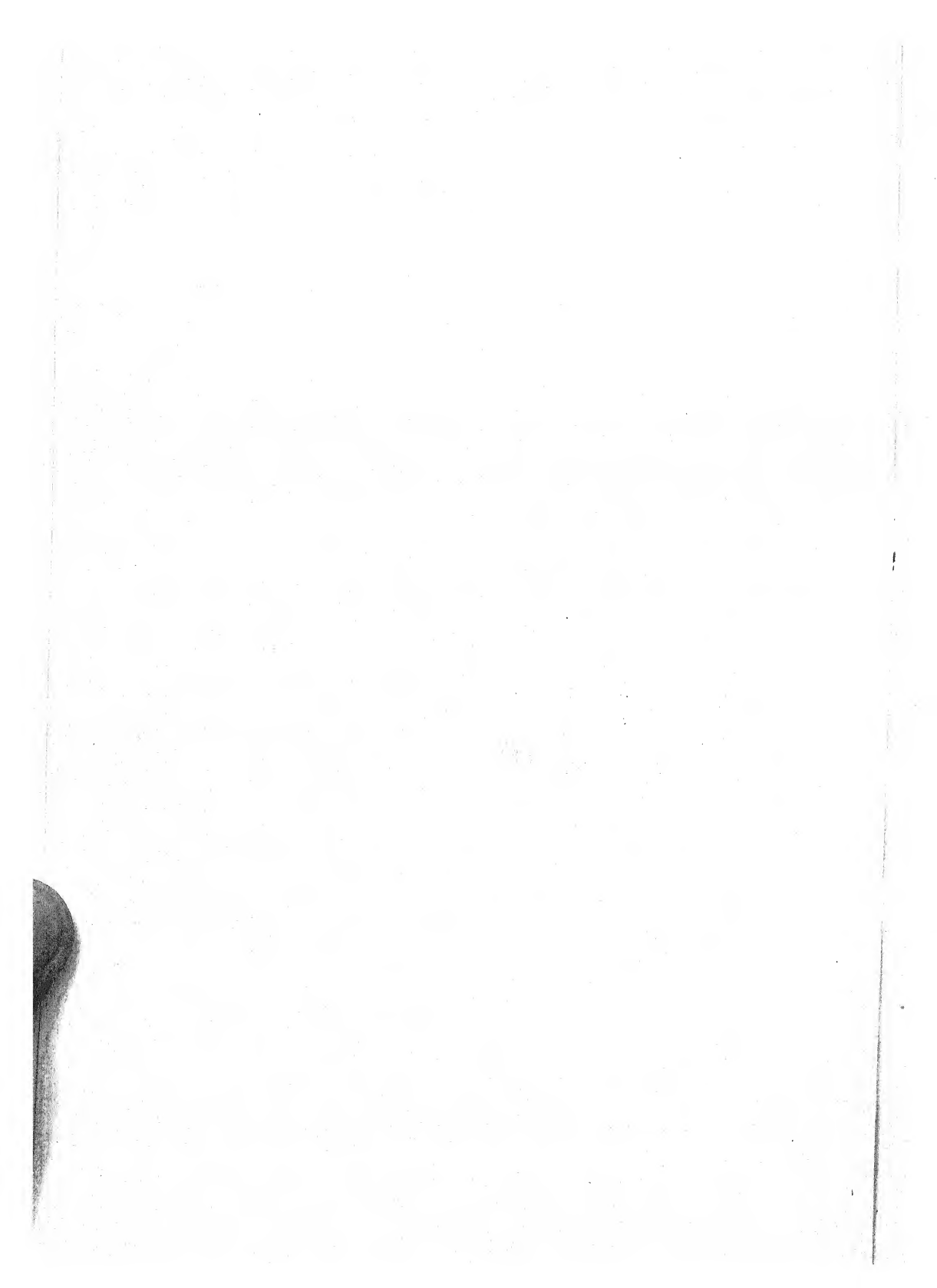
THE NEW ENGLAND ARTIST INTERPRETS THE NEW ENGLAND SCENE

A CONTEMPORARY WATER COLOR EXHIBITION
ADDISON GALLERY OF AMERICAN ART, ANDOVER, MASSACHUSETTS

PAINTINGS DRAWINGS PRINTS FROM PRIVATE COLLECTIONS IN NEW ENGLAND

MUSEUM OF FINE ARTS, BOSTON, MASSACHUSETTS

The material is arranged chronologically as far as is possible, with early painting, sculpture, and the decorative arts first, followed by early silver, prints and architecture, then contemporary painting, and finally New England Private Collections.



ART IN NEW ENGLAND

NEW ENGLAND GENRE



WILLIAM HAYES FOGG ART MUSEUM

HARVARD UNIVERSITY, CAMBRIDGE, MASS.

May 15 – September 1, 1939

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FOREWORD

DURING the years between the Declaration of Independence and the end of the nineteenth century, the energy of New England was applied to the solution of fundamental political, social, and economic problems. In spite of this, there were active a number of artists: painters, engravers, and sculptors whose unassuming but sincere work has been too often disparaged. Their subjects were simple and their attitude towards the world was conditioned by the circumstances of their existence, by the spirit of the society in which they lived. It is not our purpose to attempt to bring to light unknown or unrecognized masters. We believe, however, that the works of art we are presenting have a quality evident to any dispassionate observer. They have been chosen as representative of the art of New England, and as illustrating its development independently of foreign influences in so far as this is possible. We have been at pains to select artists who seemed to us to embody the spirit of New England; and since the preoccupations of daily life were largely of a material nature, we have confined our choice to narrative art, in other words *genre*.

Viewed in this light we feel that the material in this exhibition justifies itself without needing any apology and represents a contribution to the art of America which should not be overlooked in an estimate of our aesthetic heritage.

THE MUSEUM CLASS



INTRODUCTION

"... I raise a voice for far superber themes for poets and for art,
To exalt the present and the real,
To teach the average man the glory of his daily walk and trade, ..."

WALT WHITMAN, *Song of the Exposition*

I

OF ALL the artistic categories, genre happens to be the most difficult to define; for it is not only an iconographic type but also an attitude. One artist may search always for the ordinary and another may find the ordinary in everything. Genre, therefore, may be not only what a man sees but how he sees it.

The difficulty of definition due to this dualism is increased by the character of the word itself. The fact that it is of foreign origin is only a minor annoyance; the real difficulty is that it means nothing. Literally, genre means *kind*; and by a curious evolution it came after many years of usage to stand for a specific kind of art. Therefore, it designates but does not define the type itself. Having made this discovery, we promptly set about correcting the situation. We sought a common English word easily understandable and at the same time descriptive. It was soon found that such terms as *ordinary*, *prosaic*, *homely* were immediately suspect since they deny the general notion of art as poetic. No sooner does one say *prosaic art* than a doubt arises as to its significance and quality. The suggestion of *narrative* or *story* limits the field to the literary aspects of genre and does not cover the many other facets of its nature. We might have invented a word, but this would have created an even more complicated situation; for though the term genre may be misunderstood often enough, a new term would require years of popularization. Willy-nilly we were left with a word which is meaningless to some, misunderstood by others, and basically pointless.

Having accepted the word genre to designate the type, we must now define its nature. Genre art depicts the ordinary activity of ordinary people. It is the art which finds its source of inspiration and its subject matter in the everyday life of the people. It is a contemporary picture of contemporary

life. It is neither historical, religious, nor symbolic. As we have already stated, genre may be regarded as an attitude as well as a type, for some artists may see the ordinary and the contemporary in the historic, the religious, or the symbolic. This attitude is part of that ideology which makes the type possible and arises from the same basic forces. Our interest, however, is at present confined to the type itself; and our selection of objects for the exhibition has been dictated by the limiting factor of subject matter and not by that of artistic vision. We have attempted to present the life of the people of New England through more than a century.

Although there is a certain attitude which may be described as a genre attitude, once the type itself has been developed, each artist may have a different attitude toward genre. Because genre is fundamentally a comment upon daily life, there may be as many approaches to genre as there are ways of looking at life. Some artists are reporters and see the human scene more or less objectively, recording the external material conditions of some definite section of society. Vermeer paints the sheltered complacency of the Dutch bourgeoisie; Manet, the pleasures of the upper class Parisian; and Winslow Homer, the joys of a New England childhood. These men may be called naturalists. Brueghel, Brouwer, or Daumier are more interested in the life of humble people, and either through pity, anger, or humor they imply or express a definite social comment. These are the realists. Then there are the moralists who like Greuze or Hovenden find in certain human activities the lessons for a virtuous life. Others like Hogarth, Toulouse-Lautrec, or Blythe find the activities of their fellow men far from god-like and satirize the foibles of humanity. Others do not consider foibles so intensely or bitterly but see in them only the humor or exuberant joy of life. Among these are Jan Steen and D. C. Johnston. Then there is the cavalcade which sports the banner of Pollyanna and dissolves appropriately into joy or bathos at the mere sight of human activity. They may be called the sentimentalists, since they cater to that taste which finds in the little incidents of life a nostalgic pleasure. Among such artists are to be listed the saccharine French Boilly, the American J. G. Brown, and the more homely and honest John Rogers. Some genre artists are idealists, seeing in the ordinary the symbol of some great human truth; among these some like Rembrandt, Daumier, Millet, and Meunier raise the type to a truly poetic level and others like Brangwyn sink to empty pomposity. But this type, which exalts genre to a symbolic level, as well as the im-

pressionistic which strips it almost completely of any human meaning, eventually denies the character of genre art. It thus becomes clear that genre art must be regarded not as a way of seeing but as a special artistic form which, like portraiture or religious art or landscape, may be seen in many different ways.

The history of genre art is a story of emancipation. It has served as the visible evidence of a powerful cultural force which has striven to express itself, which has been submerged time and again, and yet has recurred insistently if not regularly. But in the entire history of Western art prior to the Renaissance, genre played a role of subservience, occurring only in the less important realms and among the lesser activities and personages depicted. Even after its emancipation as a recognized art form it was forced to wage a long war for autonomy. Until its recognition by the French Academy it remained unworthy of a place upon the summit of Parnassus.

The Egyptians, because of certain religious formulas, covered the walls of their tombs with scenes from everyday life. During the Hellenistic period, which offers many curious analogies to our own time, there was an unusual growth of genre feeling. In Tanagra figurines women are shown dancing or playing knuckle-bones. From literary sources we know the existence of a genre art centering in Alexandria. The Market Woman in sculpture and the Street Musicians of Dioscourides of Samos in mosaic are examples of this tendency. The Roman civilization, dependent as it was upon the Hellenistic, found genre especially congenial to its taste; even its most pretentious excursions in the glorification of imperialism contain genre scenes. In the Early Christian and Romanesque periods the spiritual as well as liturgical elements of Christianity left no room for an art which dealt with this world. After the shift from the monastery to the city with its rising bourgeoisie, Gothic art presents a decided infiltration of genre elements. Most of these are either of symbolic significance, like the illustrations of the labors of the months by the Boucicaut Master, or purely marginal inventions, like the drollery of Gothic manuscripts. During the thirteenth and fourteenth centuries the rigid ecclesiastical system of art broke down, and with Giotto there occurred a marked reorientation toward the Biblical story as an account of human experience rather than as a storehouse of symbolic and metaphysical reference. This period, which saw the first signs of a great movement among the masses of people — a movement which finally destroyed the feudal system and greatly

extended the bounds of the economic world and of human knowledge — also witnessed the early stages of the emancipation of genre. For with the Renaissance, both in the North and in Italy, the aggressive approach toward the material world and the beginnings of an objective realism laid the foundations for the development of genre art.

The Van Eycks and their followers in the Netherlands and Gentile Bellini and Carpaccio in Venice were conceiving religious subjects within a contemporary environment. During the sixteenth century the great secularization of art, especially in Venice, resulted in the emergence of the new genre form with Giorgione and Titian. However, it was not until Caravaggio that genre came finally into its own. In spite of a certain romantic flavor, Caravaggio found his subject matter in the life of contemporary Italy. The history of genre art as an autonomous type dates back to this great master, and it is not at all strange that both the Dutch and Spanish Schools borrow from him not only style but subject matter. Up to this point in the development of genre its history is sporadic, emerging as it did only at isolated intervals when it was congenial to taste and in certain aspects which were acceptable. Nor is this development one of consistent accretion, finally ending in complete freedom. The ultimate emancipation of genre is due rather to a change in social conditions. The consolidation of the bourgeoisie as an economic and political power created certain cultural needs which transformed the entire realm of art. The demand was now not for a religious but for a secular, personal, and decorative art. As a result there was a development of those forms of art which we have come to associate with the bourgeoisie — the personalized portrait, still-life, landscape, and genre. Each one of these forms, previously a serf in the service of a more lordly type, became free and autonomous.

It was in Holland, with its protestant and democratic society, its urban culture, and its concentration of both wealth and leisure, that these new types first culminated. And it was Holland which produced the greatest school of genre painters. Its culture, which was neither catholic nor aristocratic, found its source of expression in the common life of the people and painted this life with a richness never since equaled. Beginning with the Tenebrosi, Honthorst, Terbrugghen, and Baburen the dynasty continued through the great humanity and pathos of Rembrandt and followers like Fabritius to the circle of Little Masters, Terborch, Vermeer, Metsu, and De Hooch who painted the restrained and leisurely life of the Dutch bourgeoisie, and to van

Ostade and Jan Steen who painted the more exuberant and earthy manners of the lower classes. In Flanders, because of the domination of the Catholic Church and the Spanish nobility, with an economic system still largely feudal and agricultural, genre art was confined almost completely to the life of the peasants. Brouwer, Craesbeck, and Teniers in his earlier work, deriving from the traditions of Brueghel and dependent upon the Dutch, created a more vigorous picture, ribald, humorous, and full of sheer animal spirits in which the narrative played a larger role. The consummate genius with which the Dutch and Flemish painters observed and recorded the life of their time had a profound effect on all subsequent developments of genre art.

II

Perhaps the visitor to our exhibition will be surprised that the examples shown, but for a few exceptions, fall within the nineteenth century. Such a condition is not intentional. Our plan was to stop somewhere before the contemporary scene, which is expanding with so much promise and which we regret not being able to present because of limitations of space. However, we had no intention of limiting the history of its beginnings. We have attempted to trace the art of genre in New England to its sources. That we are limited to the nineteenth century results simply from the fact that an indigenous genre art did not exist to any appreciable extent in New England before that time.

In our previous analysis of the necessary conditions for the emergence of a genre art, there is much that one might question in the light of the American development. Except for the slave-owning feudal system in the South, the early stages of American society and culture were largely bourgeois and democratic — excellent beginnings, certainly, for genre. But a genre art was not immediately forthcoming, and in order to support our previous hypothesis, let us investigate the conditions in America which militated against its development during the Colonial period, and the conditions which finally created a genre tradition as fine as any in the history of our culture.

During the Colonial period the development of art in America was determined by several conditions which considerably restricted its growth. The first of these was the stringency of the Colonial economy. We do not mean to paint a picture of black poverty, for the lot of the lower classes was as bad if not worse in Europe; but it is also true that the struggling Colonial com-

munities did not compare in wealth with those of Europe, lacking as they did a firmly entrenched and moneyed aristocracy. It was only natural, therefore, that the production of art should be far below that of the richer and more stable mother countries. Art was limited either to the production of such practical things as household objects, in which an element of aesthetic judgement might enter, or to the painting of portraits whose perpetuative value was the nearest approach of the Colonial mind to the realm of art. The crude products of that period, although they have a distinct charm for us, influenced as we are by the cult of the primitive, are, nevertheless, provincial. Our Colonial art has been called primitive, but it is primitive only in its crudeness and lacks all the fundamental characteristics of a truly primitive art. Primitive peoples have created great arts in the face of material conditions far more difficult than those which faced our Colonial forbears. But it must be remembered that to primitive man art is an integral part of life: his songs, his dances, his plastic arts, and his religion are bound up with his productive activity, and as he lives he creates. The Colonist, on the other hand, as a product of a highly civilized and cultured society, considered art as a luxury; his artistic expression was therefore limited by the level of his productive capacity. He created only after he had won subsistence from his environment. When he did create, the result was a provincial debasement of a highly developed and sophisticated European culture. Since the Colonials were too busy fighting for a foothold in a new and savage land, just as the Americans of the nineteenth century were too busy exploiting that land, they could give little thought to such a luxury as art; and all their excursions into that field were of a practical nature. In spite of this constrained economy they produced a fine architecture, a charming folk art, and a genius like Copley.

Two other factors limited production in a peculiar manner and yet served to prepare the way for genre. The first was the decentralized character of the country during the Colonial period, as a result of which a national and historical art was impossible. In the second place the Puritan nature of most of the Colonies precluded any extensive development of religious art. It was in such soil that genre was to grow, and although the poverty of the land cramped every form of art, the decentralized and secular character of the environment was peculiarly suited to the flowering of genre.

Genre art, as we have stated, rests upon the generative force of bourgeois taste; and after the beginning of the nineteenth century the evidence of that

force began to make itself apparent. Genre began its growth within the narrow confines of Colonial art and labored under the same restrictions as landscape painting which was also considered impractical. It may be said that genre entered American art through the back door. One should perhaps say, two back doors: through the fulfillment of certain practical needs and through the fringes of other art forms.

The first evidences of a genre art occur in such lowly and inartistic things as trade cards, circus posters, and household goods. When merchants wanted to advertize their wares or their services, they described themselves to their customers; and in describing themselves they created a genre art. They ordered trade cards upon which the performance of their various services was emblazoned. They had wooden figures carved and signs painted to attract and inform the passer-by. Bank notes, certificates, awards of merit, even diplomas were engraved with scenes from the everyday activities of American life. Circus posters were an unusually rich source of genre. In the decoration of utensils the householder expressed an interest in the life about him. Young girls learning the genteel art of embroidery produced genre scenes, although their fancy led them to copy the designs of the more graceful life of their European cousins. Upon his weather vane for the countryside to see, the farmer placed a cow, a pig, a sulky race, or a man bowling. The interest in recognizable American scenes was so great that city views and important buildings were reproduced in prints and on chinaware. Book illustration was also one of the earliest sources of genre, and Paul Revere in the illustration of a hymn book engraved a group of people singing.

While the genre theme served a decorative or practical purpose in that area of production existing on the boundaries of art, the fine arts proper were slowly giving way to genre before the persistence of bourgeois taste for the homely. Portraiture, which up to the opening of the nineteenth century was still the only type of painting either acceptable or possible to American culture, soon began to show signs of a genre infiltration. The stiffly hieratic and coldly formal Colonial portraits exhibit the beginnings of a transformation in an increased informality, an establishment of a recognizable setting, and an interest in physical and psychological activity. As life became less difficult, as wealth and leisure increased, and as artistic competence developed, the portrait assumed a much more varied and natural character. During this period family groups became animated and active in intimate occupation.

Rembrandt Peale rendered his sitters in some daily activity, just as Neagle painted the blacksmith Pat Lyon at his forge and, in so formal a work as a state portrait, John Francis pictured the newly elected Governor of Pennsylvania holding a plow. This may have been a political gesture, but it was a gesture in which Governor Winthrop, for instance, could not and did not dream of indulging.

With the loosening of rigidity and the extension of cultural boundaries the landscape as well as the genre picture won a place in American art. And within the framework of landscape painting the inclusion of figures and groups of figures prepared the way for a genre art. Figures which were at first included to indicate scale or to suggest human habitation soon achieved a more important place. In the paintings by such men as Durrie or Salmon, although human activity is subordinated to the larger sweep of the landscape or seascape, it becomes none the less a record of daily life with intrinsic interest beyond the restrictions of the natural scenery.

A growing national and historical consciousness created a demand for historical scenes, battle pictures, and views of cities, which was fulfilled by the dissemination of prints. After the introduction of the less expensive process of lithography in the 1840's this production increased tremendously. The print assumed a journalistic character and its popularity had an unparalleled development, fulfilling that function which in modern life is taken by the newspaper, the radio, and the motion picture. It is natural that historical scenes, city views, news events were expressed in genre terms, with this difference, that they depicted not only everyday life but some specific event either in time or space. The interest which sustained one sustained the other.

It has already been mentioned that the religious picture had little place in American life; when it did occur, it lacked completely the strong tradition of European art and was almost entirely conceived as a genre representation. Hicks' *Peaceable Kingdom* is curiously like a farmyard idyll.

But one serious obstacle to the establishment of a genre art in America was lack of patronage. Although a demand for the type existed and although it fulfilled a fundamental predilection of American taste, it could not find consistent economic support. Practical forms of art had always had a measure of patronage and with the growing luxury of American life landscape had a definite decorative value in the home, but the genre picture had not as yet found a market. Collections in the European sense were non-existent.

The only possibility open to the genre picture was cheap distribution to satisfy a demand which was tremendous and yet incapable of sustaining the source of supply. The obvious answer to this problem was the print — at first the engraving, then the lithograph — which could fulfill the need and at the same time divide the cost. As a result, most of the genre paintings of the nineteenth century were produced, not for sale, but for reproduction; and the work of such men as Krimmel, D. C. Johnston, Bingham, Blythe, Mount, Eastman Johnson, and Homer was known through this medium. Their patron was not the collector but the general public, which had no contact with the original object. We have proof of this great public demand in the growth, during the forties and fifties, of the Art Union and the Cosmopolitan Magazine, which offered to their members engraved reproductions of paintings with the possibility of winning an original in a lottery. At one period the membership of the Art Union approached 19,000. Even cursory inspection of the list of titles will demonstrate the popularity of genre pictures. Although Mount and Bingham have been recently rediscovered through their paintings, they were at one time truly household figures through the medium of the print.

During the first half of the century, after the beginning of the Jacksonian Era, the American cultural scene underwent a period of democratization. The era of geographic expansion, the opening of the frontier, the increasing nationalism, the physical as well as the social mobility of a growing nation gave birth to new social and cultural forces which tended to break down the solidifying oligarchy of the Eastern seaboard. Although culture and wealth still resided after this time in such Eastern cities as Boston, New York, and Philadelphia, the cultural spirit of the country was directed toward the frontier. In literature as in art there was a turn toward lowly and natural aspects of human life and toward the national features of our country. Bryant and Longfellow wrote of people and scenes they knew rather than of classical heroes and mythological lands. The development in these early years tended to isolate the American continent and produce a self-centered culture. At this time American genre art exhibited a character more national and homogeneous than during any of its subsequent periods.

Some of the painters of this period came from abroad, already fully trained; others derived their styles from foreign models; but whatever these European influences were, they soon fused into the glimmerings of a national

style. Krimmel brought with him the style of the German painters. Salmon came as a finished artist, painting in the manner of the English seascapists Scott and Brooking, who had developed in the tradition of such Dutch painters as van de Capelle and van de Welde. He and Fitz Hugh Lane painted a period in our naval history comparable to that of Holland in the seventeenth and England in the eighteenth century — a period of aggressive hard-headedness, of daring adventure, of pride in accomplishment, before the era of pomp and circumstance, of world-wide and almost superhuman power, before the era of Turner and the bombast of imperialism. D. C. Johnston knew the work of Cruikshank as Mount must have known that of Wilkie. In general, the English genre tradition of Hogarth, Morland, Wilkie, Rowlandson, and Cruikshank played an important role in the development of American genre. Krimmel copied Wilkie's *Blind Fiddler*, and Mount was compared with pride to the same painter. On the other hand Blythe developed a Daumier flavor without any accountable European influence; Bingham was untouched by foreign sources until his style was formed; and Inman had painted *Mumble the Peg* before he went to Europe in 1845.

Toward the middle of the century and especially after the Civil War this isolation broke down. The first period of self-centered national expression was over and the new country began to look beyond its boundaries. Like all youth, it was a little ashamed of its callowness and envious of the sophistication of maturity. It coveted the culture, the luxury, and the traditions of the older world and it set out to get what it wanted. Students and artists turned toward Europe for guidance and inspiration. Men with recently acquired fortunes were soon accumulating the outward trappings of a cultivated society. During the second half of the century the American collector raided the art markets abroad, an activity which was unfortunate not so much because it neglected American art as because it brought to America for a time the less worthy examples of European art. But this new consciousness of the great European traditions had a profound effect upon the art of America.

From Germany first came this new major wave of European influence. It is a curious fact that the great majority of American artists during the latter part of the century developed in the German schools of Düsseldorf and Munich. This may have been due to the fact that the meticulous though pedestrian technique of the Düsseldorf School made popular in America by

Leutze, whose painting of *Washington Crossing the Delaware* was for many years the acme of American taste, found a ready response among American genre painters. Perhaps it is not entirely fair to blame the popularity of the Düsseldorf School upon the low ebb of American taste, because during the latter half of the nineteenth century all of Europe was plagued by this uninspired and sentimental school of naturalists. At the Columbian Exposition in 1893 most of the pictures were of the genre type, and it is practically impossible to distinguish among the painters of various nations. They were all stamped with the mark of unimaginative and mediocre competence. Of the entire School of the American Düsseldorfians only Eastman Johnson returned to paint the American scene with any sense of native feeling. Many of the American painters, as a matter of fact, found American life so philistine that they remained abroad to paint the picturesqueness of the European peasantry or the last insidious vestiges of a long dead classicism. A smug Victorianism hid from the artist the vitality of an expanding industrialism. The bison and the Indian have been saved for posterity, but the great turmoil and adventure of those years is preserved only in the meager journalistic fragments of cheap prints.

Long before public taste changed the artist was turning to a less prosaic artistic expression. William Morris Hunt brought back from France a vogue for Millet and the Barbizon painters Daubigny, Diaz, and Corot. Later on, the effect of the Munich School upon Chase, Duveneck, Henri, and even Sargent created a shift in interest from subject matter to technique. Great emphasis was placed upon the manner of painting rather than on what was painted. Bravura brush work was a sign of artistic excellence. It was only one step from Munich to Impressionism, and with Impressionism genre art fell into disfavor. That great leveler, sunlight, treated everything equally, and art, denying its subjective capacities, turned toward the objective rendering of light. Landscape, still-life, and studio or costume pictures became the favored themes since they lent themselves so well to the new artistic vision.

It is not true, however, that all of the latter half of the nineteenth century was dominated by European tradition; for some artists retained a consciousness of American life and continued in the footsteps of the earlier genre painters. Winslow Homer painted with honesty and unwavering tenacity the life of America — New England school children, Gloucester fishermen, the Civil War, the Adirondacks, and Maine. The artists working for Currier

and Ives — Palmer, Durrie, and Tait — were largely free from European influence; and John Rogers' groups created a genre sculpture without parallel either here or abroad. Although Thomas Eakins studied in France, he saw the American scene with a largeness and an objectivity which we like to think of as typically American. No matter how close these men were to the heart of the nation, they were only on the outskirts of the artistic stream. Currier and Ives and John Rogers appealed to the popular taste, and Homer and Eakins were largely neglected. The day belonged to the poetic landscape and the slick paint brush.

At the beginning of the twentieth century, however, the genre type saw a resurgence, and it is unfortunate that our limited space forbids even a cursory study of this development. The foundations of a new approach to genre were laid by the "Ash Can" School — Luks, Sloan, Myers. Whereas previously Homer, Johnson, Eakins, and the rest had painted the more pleasant activities of the native scene, this school discovered the city slums, the squalor of city life, and the excitement of city crowds and painted this life with an eye for its picturesqueness and an ear for its humor.

After the Armory Show in 1913 the genre stream was again diverted and a period of Parisian influence set in. Not until after the great crisis in 1929 did it fight free to the leading position it holds today in American art. The depression jarred the artist into a realization of the great social and economic forces of modern life. The result was an art whose preoccupation with social ideas swamped its aesthetic underpinnings. It spoke perhaps haltingly but with great intensity of the misery of poverty and the ruthlessness of power, of hopelessness and revolt. Unlike the "Ash Can" School it avoided the picturesque and gave no place to humor. It was accused of being radical, denounced as propagandist, and derided as incompetent. But out of this turmoil was born what appears to be a truly national style.

III

Although it might seem that *New England Genre Art* presents a logical division within the field of American art, the truth is that the category is arbitrary. The geographical restriction stems from our desire to remain within the scope of the exhibitions which are being assembled by New England museums this summer.

One cannot deny the regional segmentation of the United States according

to economic, social, and, in certain cases, cultural areas. Climate, industry, population, and tradition all play a part in the development of indigenous regional life; but the distinctions between the South, the Middle West, the Eastern Seaboard, and so on have not been carried over until recently into the field of art.

In previous centuries when the production of art prescribed a period of rigid discipline and training, when the craft element was still strong, and when communication was still in a primitive state, artistic differences according to geographical and political boundaries were apt to be more distinct. Different parts of a country could develop independent styles. For instance, variations are to be noted between the Languedoc and the Burgundian Schools of Romanesque sculpture, between the Florentine and Sienese trecento painters, or between the fifteenth century German schools of Swabia and Franconia. But the closer we approach the modern era, the less important these differences become, until today even national boundaries mean very little.

Aside from the nature of the modern artistic set-up, there were still other conditions which tended to obstruct the growth of regional styles in America. Except in architecture and the minor arts there was never a strong indigenous tradition. Instead of a gradual stylistic evolution from generation to generation, the American scene was periodically transformed by recurring waves of European influence. Artists from all sections of the country studied in the same European schools. If one adds to this the mobility of the American population, it becomes increasingly clear why regional styles found difficulty in taking root. Winslow Homer, although born in New England, worked also in New York and in the South. Eastman Johnson had a long apprenticeship abroad in Düsseldorf and The Hague, returning to paint in New York, Kentucky, Wisconsin, and finally New England. Similarly, John Rogers and Albert P. Ryder, both New Englanders, established studios in New York; but such transpositions had little effect on the style of the artist and usually meant only a change in subject matter. Another factor which makes regional distinctions difficult is the impossibility of drawing sharp lines of demarcation. What, for instance, is the essential difference between the New England area and the adjacent regions of New York and Long Island? Certainly Mount, who painted in Long Island, depicted a life which was in no way different from that of its New England origins. Tait of New York and Birch of

Philadelphia knew and described the New England scene with as much insight as her native artists. Because of these facts we cannot truthfully speak of a regional New England style, nor can we make precise delimitations according to arbitrary geographical schemes.

What, then, is New England art? Is there a fundamental and constant spirit which may be identified with New England? Is there, in fact, such a thing as national spirit? One cannot, of course, deny the existence of continuous cultural traditions which tend to determine to some extent the artistic expression of a people over many generations. But just as it is true that the eighteenth century Italian artist was unlike his fifteenth century Florentine ancestor, so the earlier nineteenth century New England artists like Rogers or D. C. Johnston expressed an attitude outside the ken of such later men as Tarbell or Hassam. Whereas in European art tradition serves to obscure the constant change in spirit from one period to another, the lack of such tradition in America exaggerates these sharp variations. If there is no consistent New England style or tradition, nor an immutable New England spirit, what, then, is the significance of a designation like *New England Genre*? What do the objects in this exhibition have in common? The answer is that they are all, whatever their style or attitude, records of everyday New England life. This life may have many things in common with the rest of America and it may have changed with time, but through more than two centuries it has retained a flavor peculiarly its own. The term *Yankee* calls to mind a recognizable type best illustrated in our exhibition by the statue of *Cy Prime* (no. 65) by Randolph Rhodes — a type which is at the same time a symbol of a way of life. We have attempted to show both the personality and the life in all its rich variety, in its change and its constancy, in its seriousness and humor, in its work and play, from the period of its commercial prosperity to the time of its moribund gentility, from the adventures of the sea to the homely incidents of the farm. One will find the calm picturesqueness of the New England landscape and the angry surge of the ocean. One will also find the sprightly wit of a D. C. Johnston, or a deep and unearthly mysticism to echo the spirits of Hawthorne and Emily Dickinson in the paintings of Albert Ryder.

The characteristics of New England life which its artists have most persistently pictured are the qualities of a pleasant and homely existence. There can be no doubt that life was at times difficult. Work on the whaling fleets, on

the rock-infested farms, in the Northern lumber camps or the mill towns was arduous. Yet in all the annals of New England genre there are few records of the more fundamental activities which occupied American communities. One may come away with the impression that life in New England was limited to such pastimes as berry picking, political gossip, or sleighing. Nowhere during the nineteenth century, either in New England art, or American art for that matter, does one find the brutal truth of a Goya or a Daumier.

New England in its hey-day during the first part of the century presented a picture of great activity with its growing factory towns and prospering farms. Cities like Boston were alive with industrial and commercial energy. Yankee clippers ranged the seas of the world, outrunning all rivals and bringing to Boston the trade of the Orient. New Bedford was the center of a large whaling industry, as Gloucester was of fishing, and every New England farm boy dreamed of the sea as the great adventure. Robert Salmon and Fitz Hugh Lane painted ships and the sea for merchants and traders, capturing the bustle of busy harbors and something of the pride which these men felt at the sight of full sails before the wind and of their satisfaction at seeing boats riding calmly at anchor. The same longing for adventure which was fed on *Moby Dick* and *Two Years before the Mast* found further gratification in the popular whaling prints which graphically told a tale of the excitement and danger of the hunt in such far-away seas as the Pacific. The whalers must have been the New England equivalent of the Argonauts, and the print a new story of the search for the Golden Fleece.

Rural life centering around the already long-established towns was the other face of the New England scene, and if not quite so glamorous it was perhaps more important. Here the severity and the frugality of the Puritan nature lived on as a sort of conscience, restraining that other more prodigal spirit of adventure. As time went on the center of national activity moved toward the West and further down the Atlantic seaboard to New York and Philadelphia. Sail and wood turned into steam and metal, and the heart of New England shipping and commerce withered away. The rural town was left to carry the spirit of an older glory, and although New England continued to dream of a Renaissance, it had become a backwater of American life. Such waters may not be as turbulent as the rushing main current, but they are none the less deep and certainly clearer. New England artists turned

increasingly from adventure to the sheltered life of the country. So vital a spirit as Winslow Homer searched in other spheres for his stories of action, in the Civil War, in Bermuda, the Adirondacks, and Canada, and even as far as Tynemouth, England. His native home remained for him always the scene of childhood joys and pleasant country excursions. Only late in life, on the coast of Maine, did his spirit find an echo in the impersonal rage of the sea. Though there may not have been much adventure in rural life, its varied occupations attracted the interest of many artists. During his last fruitful years at Nantucket, Eastman Johnson painted scenes of corn husking and berry picking. Mount, who had an uncanny eye for regional customs, depicted such activities as ringing and slaughtering the pig and spearing eels. As early as the latter half of the century the features of rural life had assumed a sentimental nostalgia for artist and public. Painters like T. W. Wood, A. C. Howland, and G. H. Story found their subject matter in the farms and the small towns of New England. Wood painted the inhabitants of Montpelier, old friends like the miller Henry Horn (no. 35). When he wanted to preach a moral of American democracy in *American Citizens* (no. 36) he used his Vermont neighbors as symbols of equality, echoing the lines of Oliver Wendell Holmes:

“ The freeman casting with unpurchased hand
The vote that shakes the turrets of the land.”

Story saw the country store with its post-office as the center of rural social and political activity. Many typical and humble scenes were perpetuated with humor and photographic accuracy in the small plaster groups of John Rogers. If this life in its artistic expression lacks great vitality, it has on the other hand that quality of intimate human activity which we find among the Dutch Little Masters.

Artists from all parts of the country were drawn to the beauty of the New England landscape, and it still remains a haven for those who seek the picturesque. From Philadelphia Birch came regularly to paint the calm winter scene with its quaint houses, white, snow-covered hills, and trees etched against a grey sky. Durrie did many landscapes for Currier and Ives depicting the pleasant activities of a New England winter, maple sugaring, fishing through the ice, and the exhilaration of sleighing. The Brueghel-like color patterns of the ice-skating print helped to make it a great favorite.

NEW ENGLAND GENRE

One is bound to picture the white winters of New England as overflowing with joyful activity and good cheer. One thinks of burning logs and happy songs, and of a Christmas-card existence.

Toward the end of the century there was an exodus of many artists from New England to more congenial surroundings. Such factors as a restraining Puritanism and an ingrown conservatism combined with the more lucrative market and the artistic activity of New York led artists like Rogers, Sargent, Wood, and Hassam to emigrate. The artist at that time needed a more liberal atmosphere, for it was a period of new and revolutionary ideas in art. Henceforth New England artistic life was an echo of the more active centers, New York and Philadelphia, or a continuation of the artistic traditions of the nineteenth century. Sargent, Paxton, Tarbell, and Benson were left to paint the graceful life of Boston society. Tarbell and Paxton, who continued to follow the thread of a genre tradition, found in the mannered social graces of a sheltered life reminiscences of a more ordered world, and even their style with its interest in a soft diffused light and a fine rendering of materials recalls that older painter of graceful leisure, Vermeer. Their art is a far cry from the comparative realism of the earlier men. Gone is the odor of pine needles, of salt spray, and the mustiness of the country store; in its place is the delicate aroma of cut flowers arranged in bowls of sparkling glass.

With Childe Hassam and Maurice Prendergast we approach the twentieth century and Impressionism, which by its interest in sunlight had already transformed European painting. It brought with it an objectivity which, on the one hand, directed the artist to the world around him and, on the other, constrained him from recreating it with any deep human emotion. Childe Hassam in his early period can see the interest in a city street, in crowds, movement, glistening wet pavements, and looming silhouettes of buildings. In Prendergast, however, all human activity is lost in a pattern of scintillating light. And so Impressionism, even while turning directly toward nature, marks a pause in the genre tradition. As for the future of genre in New England, that lies in the hands of its artists and its public.

M. W. B.

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NOTE ON THE CATALOGUE

Dimensions are given in inches: for pictures, height before width; for sculpture, greatest dimension. General source books are listed here; under each artist, only monographs and leading articles in periodicals. Titles given here are not repeated when cited in the catalogue. In the section on china and glass, the reproductions mentioned refer to the pattern, not necessarily to the specific object.

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Cover Design: Chandler Sampler, *Wedding Procession* (no. 73).

Paintings

THOMAS BIRCH

1779-1851

Born in London. Came to the United States in 1793 and began painting portraits in Philadelphia. In 1807 he visited the Cape of Delaware where he painted marine views; he also depicted naval battles during the War of 1812. In addition to marines he painted snow scenes for which he was renowned. Paintings of both types were exhibited regularly at the Boston Athenaeum from 1827 on. Although Birch lived in Philadelphia until his death, he visited New England, was well-known there, and his paintings show the same love of sea and countryside apparent in the production of strictly New England artists.

1 SLEIGH IN THE SNOW

A wintry landscape with a house and barn in the middle distance to the right. On a road which extends from the lower left diagonally into the distance is a two-horse sleigh with three women and three men. Signed: *T. Birch, 1841.*

Oil on canvas. 20 x 30.

Whether this is really a New England scene or not, the subject represented was a familiar one in New England life. The sleigh ride was not only a means of transportation, but a form of diversion on pleasant winter days, just as the hay ride was a favorite pastime on summer evenings.

LENT Anonymously.

E. BURRILL

Dates unknown

2 THE HIRED GIRL

Woman in blue sacque, white apron, and red skirt stands preparing apples

on a duck-foot table. On table and below it are fruit and utensils. Signed lower left: *E. Burrill*.

Oil on canvas. $14\frac{1}{8} \times 10\frac{1}{4}$.

Found near Winchester, Mass. Little is known of this painting, but the objects indicate the New England scene: stone crock, wooden sugar ferkin, Staffordshire bowl, apples and pumpkin for pie, braided rug. Curiously reminiscent of Chardin.

LENT BY Mrs. Alton B. Jackson, Wellesley Hills, Mass.

CAROLINE S. DELANO

Dates unknown

3 INNOCENT REVENGE

In front of a large curtain a girl in the center kneels and tickles a sleeping boy. Another girl protests. At the left a view of a river and brick houses. Upon the checkered floor in the foreground a sleeping cat and dog. Lettered at bottom: *Innocent Revenge, Drawn and Painted by Caroline S. Delano, Windsor Female Academy.*

Watercolor on paper. $22\frac{1}{2} \times 15$.

Painted by a young girl presumably at Windsor, Vermont, in the first decades of the nineteenth century. The evident struggle with perspective is characteristic of folk paintings. An amateur expression of genre art similar to that found in samplers.

LENT BY Mr. Arthur A. Shurcliff, Boston.

GEORGE H. DURRIE

1820-1863

Born in New Haven where he spent the greater part of his life except for a few months in Monmouth County, New Jersey. At the age of nineteen he began to study portraiture under Jocelyn, a local painter. Two years later, in 1841, he opened his own studio in New Haven, beginning with portraiture but soon turning to the genre landscapes which were the source of his popularity. He is best known for his New England winter scenes. Many of

his paintings were reproduced by Currier and Ives, and his prints enjoyed wide circulation.

4 FARMYARD, WINTER

A farmyard in winter. To the right a house with a horse-drawn sleigh in front. A man and child on the porch greeting the people in the sleigh. In the barn a man tending a horse. Cows in the yard. Signed on well: G. H. Durrie 1862.

Oil on canvas. 25 x 36.

EXH.: Exhibition of American Genre, Whitney Museum, New York, March-April, 1935, no. 27.

The accurate rendering of such lively details as the pigeons, cows, chickens, and barking dog recalls Flemish and Dutch painting. The Breughel-like suggestion of winter atmosphere is matched by the implied warmth of an American country Thanksgiving. A similar subject reproduced from a Durrie painting became one of the most popular New England prints.

LENT BY New York Public Library.

AUGUSTE EDOUART

1788-1861

Born in France. Took refuge in London in 1815, where he began cutting silhouettes. In 1839 he came to America, met with immediate success and remained here until 1849. Kept duplicates of his silhouettes in scrap books. Some of these were brought to light in Guernsey and sold in 1915, starting a renewed vogue.

BIBL.: Arthur S. Vernay, *Catalogue of Exhibition on Edouart's American Silhouettes, 1839-1849*, Oct. 27-Nov. 15, 1913. E. Neville Jackson, *The History of Silhouettes*, London, 1911, pp. 59-72.

5 THE FAMILY OF ABBOTT LAWRENCE

In the Lawrence library, young Abbott stands between his parents. Two older sons in the center. To the right, the youngest daughter sings, accompanied on the harp by her sister. Signed: *Aug. Edouart fecit, 1842*.

Black paper silhouette and sepia. 19 $\frac{1}{4}$ x 31 $\frac{1}{4}$.

LIT.: E. S. Bolton, *Wax Portraits and Silhouettes*, Boston, 1915, p. 66 (repr.).

A family portrait with genre elements introduced as in the Moses Swett family portrait (see no. 31). Of special interest in this illustrious family are James (fourth from left), overseer of Harvard College 1866-75, and Katharine Bigelow (sixth from left), mother of President Emeritus Lowell and the late Amy Lowell. The English painting over the mantelpiece and many of the objects in the room are still in the possession of the family.

LENT BY Mrs. A. Lawrence Rotch, Boston.

JEREMIAH P. HARDY

1800-1888

Born in Pelham, N. H. Soon moved to Hampden, Me. Studied at D. L. Brown's Academy, Boston (Brown was a pupil of Morland), and in New York under S. F. B. Morse, inventor and painter. Knew Washington Allston and Gilbert Stuart. Returned to Bangor and became a successful portrait painter.

6 THE FISHER BOY

A boy, warmly dressed, stands on a foggy beach holding fish and rope. Man and dory dimly seen in background. Signed: *J. P. Hardy*, '76.

Oil. $26\frac{3}{8} \times 21\frac{1}{4}$.

COLL.: Miss Annie Eliza Hardy.

A first sketch of a picture which was also owned by the Bangor Public Library and lost in the fire of 1911. This sketch was given to replace the destroyed painting. The fisher boy is William Hutchinson who delivered milk in Bangor.

LENT BY Bangor Public Library, Bangor, Maine.

MARY ANN HARDY

1809-1887

Sister of Jeremiah P. Hardy who taught her to paint. Became a miniaturist of distinction.

7 THE GOSSIPS

Two women: one in green bonnet and red shawl; the other, wearing blue bonnet and apron, is knitting.

Oil. $7\frac{1}{2} \times 7$.

Painted about 1840.

LENT BY Miss Charlotte W. Hardy, Brewer, Maine.

CHILDE HASSAM

1859-1906

Born in Dorchester, Mass. Received his first instruction at the Boston Art School. While pursuing his studies he made drawings for wood engravings and illustrated a few books and articles for children's magazines. Opened a studio in Boston in 1877. Went to Paris in 1886 and studied with Boulanger and Lefebvre, after which he returned to New York. His work from this period shows the influence of Bonington and the Impressionist painters even though some of his paintings done before the Paris sojourn had something of a plein-air feeling. Later he experimented with the broken color technique in the manner of his French contemporaries. His work soon received popular recognition, and in 1906 he was made a member of the National Academy of Design. Won many prizes and medals in exhibitions both here and abroad.

BIBL.: Carl Zigrosser, *Childe Hassam*, New York, 1916. Nathaniel Pousette-Dart, *Childe Hassam*, New York, 1922. *The Index of Twentieth Century Artists*, III, no. 1 (Oct. 1935), pp. 169-183; no. 11-12, p. i. Adeline Adams, *Childe Hassam*, New York, 1938. *Catalogue of a Retrospective Exhibition of the Life Work of Childe Hassam, N.A.*, Albright Art Gallery, Buffalo Fine Arts Academy, March-April, 1929.

8 COLUMBUS AVENUE, RAINY DAY

A wet street. In the immediate foreground a cab driving away from the spectator. Men and women on the sidewalks holding umbrellas. More cabs and a horse-car in background. Buildings to the left. Signed and dated: *Childe Hassam, 1885*.

Oil on canvas. 17 x 21.

COLL.: Charlotte E. W. Buffington, Worcester.

EXH.: Boston Art Club, 1866. Worcester Art Museum, Exhibition of Contemporary American Paintings Owned in Worcester County, April 5-May 10, 1914.

LIT.: *News Bulletin and Calendar*, Worcester Art Museum, I, 1. *Catalogue of Exhibition of Contemporary American Paintings Owned in Worcester County*, Worcester Art Museum, April 5-May 10, 1914, no. 22 (repr.). *Bulletin*, Worcester Art Museum, V, no. 2 (July 1914), p. 6 (repr.).

At the time this was painted Hassam was living on Columbus Avenue, Boston. The reflections on the wet pavement and the misty aspect of the buildings show his impressionist tendency even before he went abroad.

LENT BY Worcester Art Museum, Worcester, Mass.

WINSLOW HOMER

1836-1910

Born in Boston, Mass. Received his first training with a Boston lithographer, Bufford. Went to New York in 1859 where he attended night school at the National Academy of Design and took a few lessons with the French artist, Frederick Rondel. First worked as a free-lance illustrator. Many of his early oils and watercolors represented scenes of New England and especially of the White Mountains. In 1861 *Harper's Weekly* sent him to Virginia as artist-correspondent in the Peninsular Campaign to record camp life in the Civil War. Visited Paris in 1867 but shows no visible French influence. Continued his illustrations for *Harper's Weekly*, *Every Saturday*, and *Appleton's Magazine* until 1875. A visit to Tynemouth on the English coast in 1881 was a turning point in his career, for it focussed his interest on the life of the sea. Left New York in 1884 and settled at Prout's Neck, a few miles south of Portland on the Maine coast. Painted marine scenes and the life of the native fishermen, made winter trips to Florida, Nassau, and Bermuda, and in summer visited Quebec and the Adirondacks. Homer's most brilliant watercolors were inspired by these travels. His

NEW ENGLAND GENRE

work, mostly genre, is distinguished by an objective outlook without sentimentality.

BIBL.: William Howe Downes, *The Life and Works of Winslow Homer*, Boston, 1911. Kenyon Cox, *Winslow Homer*, New York, 1914. Nathaniel Pousette-Dart, *Winslow Homer*, New York, 1923. Theodore Bolton, "The Art of Winslow Homer — An Estimate," *The Fine Arts*, XVIII, no. 3 (Feb. 1932), p. 23 ff.; no. 5 (April 1932), p. 16 ff. *Index of Twentieth Century Artists*, I, no. 2 (Nov. 1933). *Chronicle of the Museum for the Arts of Decoration of Cooper Union*, I, no. 2 (April 1936), pp. 52-63.

9 MOUNTAIN WAGON

An open wagon with six people. An unfinished painting. On the reverse of the panel is a drawing of a mountain landscape with a house in the middle distance. Signed and dated: *Winslow Homer 186-*.

Oil on wood panel. $11\frac{3}{4} \times 15\frac{7}{8}$.

COLL.: Charles Savage Homer.

Such an open wagon was, in the sixties and seventies, as common a mode of transportation in the country as the familiar station wagon is today. Especially was it used in the White Mountains where Homer often spent his summers. Another picture, *White Mountain Wagon*, was exhibited in the National Academy in 1870.

LENT BY Cooper Union Museum for the Arts of Decoration, New York.

10 NEW ENGLAND COUNTRY SCHOOL

Interior of a schoolroom. The teacher stands in the center of the room behind her desk; to her right, seated on benches, are three boys reading; on the other side, three girls. The rest of the benches are empty. Signed on bench at right: *Homer 1872*.

Oil on canvas. $12\frac{1}{8} \times 17\frac{7}{8}$.

COLL.: Thomas B. Clarke, New York. United States Printing and Lithographic Co., New York. Newhouse Gallery of St. Louis and New York.

EXH.: *Exposition Universelle*, Paris, 1878. Museum of Modern Art, 1930. Whitney Museum of American Art, New York, 1933. Detroit Institute of Arts, 1933. Wadsworth Athenaeum, Hartford, 1935. Carnegie Institute,

Pittsburgh, 1936. Philadelphia Museum of Art, 1936. Smith College Art Museum, Northampton, 1936. Dartmouth College, Hanover, N. H. 1936. Columbus Gallery of Fine Arts, Columbus, Ohio, 1937.

LIT.: W. H. Downes, *op. cit.*, pp. 71-72. Kenyon Cox, *op. cit.*, pp. 23-24 (repr.). *Catalogue of Sixth Loan Exhibition, Homer, Ryder, and Eakins*, Museum of Modern Art, no. 3 (repr.).

This picture captures something of the drowsy atmosphere of the country schoolhouse with the sunlight streaming in. It recalls familiar scenes from Henry Shute's *Real Diary of a Real Boy*. Homer painted another version which is now in the James W. Fosburgh Collection.

LENT BY Addison Gallery of American Art, Phillips Academy, Andover, Mass.

11 THE BERRY PICKERS

Girls and boys are picking blueberries in a rocky field; view of sea in far distance. Signed lower right: *Homer July 1873*.

Watercolor on paper. $9\frac{1}{2} \times 13\frac{3}{4}$.

COLL.: Mrs. Lawson Valentine.

EXH.: Metropolitan Museum, Loan Exhibition, Feb. 6-Mar. 19, 1911. Brooklyn Museum, Oct. 15-Nov. 7, 1915. Whitney Museum of American Art, Winslow Homer Centenary Exhibition, 1936-37.

LIT.: Cox, *op. cit.*, p. 24 (repr.). *Catalogue of Loan Exhibition*, Metropolitan Museum, Feb. 6-Mar. 19, 1911, pp. 27-28. Downes, *op. cit.*, p. 74. *American Magazine of Art*, VII, no. 2 (Dec. 1915), p. 70 (repr.).

According to Downes, this picture was probably painted on Ten-Pound Island, near Gloucester. A wood engraving of the same subject appeared in *Harper's Weekly*, July 11, 1874.

LENT BY Mr. Harold T. Pulsifer, East Harpswell, Maine.

12 BOYS AND KITTEN

Three boys in a garden are playing with a kitten, while the mother cat looks on. Signed lower right: *Homer*; above, *Home-*.

Watercolor on white paper. $9\frac{1}{2} \times 13$.

COLL.: William Macbeth.

EXH.: Winslow Homer Exhibition, New England Museum Association, Sept. 1936-Feb. 1937.

LIT.: *Bulletin of the Worcester Art Museum*, II, no. 1 (April 1911), pp. 18-19 (repr.). *Catalogue of Paintings and Drawings*, Worcester Art Museum, 1922, p. 183. Downes, *op. cit.*, opp. p. 266 (repr.). *Catalogue of Winslow Homer Exhibition*, New England Museums Association, Sept. 1936-Feb. 1937, p. 10 (repr.). *The Arts*, VI, no. 4 (Oct. 1924), p. 193 (repr.).

Painted about 1885 in the open technique of Homer's later watercolors. Another artist might have emphasized the anecdote of children fondling a kitten while the mother cat looks on apprehensively. Homer is more concerned with the broad pattern of light and shadow.

LENT BY Worcester Art Museum, Worcester, Mass.

ALFRED CORNELIUS HOWLAND

1838-1909

Born in Walpole, N. H. Studied in Boston and in New York where he was an acquaintance of Winslow Homer. Studied for two years in Düsseldorf under A. Flamm, and in Paris for one year under Emile Lambinet. Later settled in New York, spent summers in Williamstown, Mass. His early paintings were largely landscapes, but he soon became an important genre painter. From 1866 on he exhibited paintings at the Boston Athenaeum.

BIBL.: *Catalogue of Oil Paintings by the late Alfred Cornelius Howland, N.A.*, published by the American Art Galleries, New York, 1910.

13 FRIENDLY NEIGHBORS

Under the shelter of a lean-to sit two old men talking. A young man leans against one of the posts. On the table near the figures are a jug and two glasses, and one of the men holds a third glass. A flock of geese, some pumpkins, tattered clothes on a line, coats, shoes, buckets, and bottles. Signed: A. C. Howland.

Oil on canvas. $16\frac{1}{2} \times 22\frac{3}{4}$.

WILLIAM HAYES FOGG ART MUSEUM

EXH.: American Art Galleries, Exhibition of the Oil Paintings by the late Alfred Cornelius Howland, 1910.

LIT.: *Catalogue of Oil Paintings by Alfred Cornelius Howland*, New York, 1910 (repr.).

The complexity of this painting and the careful handling of detail, even the expressions on the faces and the characteristic gestures, show Düsseldorf influence.

LENT BY National Collection of Fine Arts, Smithsonian Institution, Washington, D. C.

WILLIAM MORRIS HUNT

1824-1879

Born in Brattleboro, Vermont. Moved to New Haven in 1832 and received drawing instruction from Gambadella. Entered Harvard in 1840. Three years later went to France and Rome. Worked in Rome in the studio of the sculptor, Henry Kirk Brown. Studied in Düsseldorf under Leutze and Lessing, and later in Paris under Couture. His interest in the genre painting of Millet led to two years residence in Barbizon. Had a studio in Montmartre from 1850 to 1855. In 1855 he returned to the United States and settled in Newport, Rhode Island. Lived in Boston from 1862 until his death. More important as a teacher than as an artist, he was the first to allow women students in his classes. Among his most famous pupils was John La Farge. He influenced the taste of Boston and Newport toward an appreciation of Millet and the Barbizon School.

BIBL.: H. C. Angell, *Records of William Morris Hunt*, Boston, 1881. Helen M. Knowlton, *Art Life of William Morris Hunt*, Boston, 1899. Martha A. S. Shannon, *Boston Days of William Morris Hunt*, Boston, 1923. *Masters of Art*, IX, p. 319 ff.

14 THE BALL PLAYERS

Three men playing ball in a field bordered by trees and houses. The two men in the foreground, one holding a bat, face the third in the middle distance.

Oil on canvas. 16 x 24.

COLL.: Mrs. John Gardner, Boston.

EXH.: Studio Exhibition of the Works of William Morris Hunt, Boston, January 19-31, 1880. Inaugural Exhibition of the Toledo Museum of Art, 1912. Exhibition of American Genre Painting, Whitney Museum, March 26-April 29, 1935, no. 56. Exhibition of American Genre Painting, Carnegie Institute, February, 1936.

LIT.: *Bulletin of the Detroit Museum of Art*, IV, no. 2 (April 1910), p. 15 (repr.). *Catalogue of Paintings*, Detroit Institute of Arts, 1930, no. 319 (repr.). *A Guide to the Collections*, Detroit Institute of Arts, 1927, p. 71. *Catalogue of the Inaugural Exhibition of the Toledo Museum of Art*, 1912, opp. p. 18 (repr.).

Painted in Magnolia, near Gloucester, Massachusetts, in 1887. The game being played is "One Old Cat" and was no doubt a popular pastime among the men at the summer resort.

LENT BY Detroit Institute of Arts.

15 THE BATHERS

A youthful nude figure, seen from the back, balanced on the shoulders of another boy who stands chest-deep in the river.

Oil on canvas. 38 x 25.

COLL.: Louisa D. Hunt

EXH.: American Art Exhibition, Berlin and Munich, 1910. On loan at The Metropolitan Museum, New York, 1910-1914, 1926-1936. William Morris Hunt Memorial Gallery, Museum of Fine Arts, Boston, 1914-1926.

LIT.: *Bulletin*, Metropolitan Museum, New York, XXXI, no. 10 (Oct. 1936), pp. 211-212.

Hunt, so the story goes, saw some boys bathing in the Charles River, hurried back to his Park Square studio and made an oil sketch of the scene which he sold to Charles Fairchild with the proviso that he be allowed to use it for a larger picture, done the following year, 1878. The sketch is now in the Worcester Art Museum. The larger painting appeared in 1880 sale at Hunt's studio and must have been bought by the family. It was acquired in 1936 by the Metropolitan Museum. By Hunt's own admission the anatomy

is incorrect, but it was chiefly the pose which appealed to him. One wonders whether this daring subject in 1878 may not have drawn the criticism of a society eminently conscious of the dictates of propriety.

LENT BY The Metropolitan Museum of Art, New York.

EASTMAN JOHNSON

1824-1906

Born in Lovell, Me. In 1840 at work in Bufford's lithography shop in Boston where Winslow Homer was to work later. Went to Augusta, Me., where he made portraits of members of the Maine state legislature. In 1845 was working as a portrait painter in Washington, D. C. Sailed for Europe in 1849 and enrolled in the Academy of Düsseldorf under Leutze. From 1851 to 1855 he worked at The Hague and was offered the opportunity to become court painter to William III. In 1856 he was in Paris in the atelier of Couture, but returned to America later in the same year. Immediately after his arrival he turned to genre painting of native subjects. Travelled in Kentucky where he painted scenes of plantation life and also went to Wisconsin. In the seventies he lived at Nantucket. Although his portraits are an important part of his production, his originality is best shown in his paintings of everyday life. He was able to free himself from the episodic tendencies of the Düsseldorf School, and to give a certain feeling of atmosphere to his art.

BIBL.: Sadakichi Hartmann, "Eastman Johnson, American Genre Painter," *International Studio*, XXXIV (1908), pp. 106-111. *Bulletin of the Detroit Institute of Arts*, XVIII, no. 1 (Oct. 1938), pp. 2-4.

16 KNITTING FOR THE SOLDIERS

Scene in a kitchen with brick oven, cupboards, and utensils. A small girl, knitting a man's sock, leans against oven.

Oil on panel. 9 x 12.

This painting of 1861 shows a child knitting for the soldiers of the Civil War which had just begun. The quiet sentiment and atmosphere are in

contrast to the turmoil of the time. The treatment of the subject reveals the influence of Dutch art upon Johnson's work.

LENT BY New York Public Library.

17 CORN HUSKING BEE

A large cornfield with a group of men and women husking. On the outskirts are chickens picking for scattered grain. Cornstacks in background and farmhouse on right with table set up in front. Two men carry loads toward the house. Signed: *E. Johnson, 1876.*

Oil on canvas. 31 $\frac{1}{4}$ x 50.

COLL.: Mrs. Bertha Honoré Palmer, Chicago.

EXH.: *Exposition Universelle*, Paris, 1878. Potter Palmer Exposition, Art Institute, Chicago, 1910, no. 27.

LIT.: *A Guide to the Paintings*, Art Institute, Chicago, 1925, p. 87 (repr.).

Represents an important social event of the farm year along with quilting and threshing bees. The tradition that a finder of a red ear of corn may kiss his nearest neighbor is given attention in the right center of the painting. The spirit of this scene is evoked by the following lines from Whittier's poem, *The Huskers*:

"There wrought the busy harvesters; and many a creaking wain
Bore slowly to the long barn-floor its load of husk and grain;
Till broad and red, as when he rose, the sun sank down, at last,
And like a merry guest's farewell, the day in brightness passed."

Johnson approaches the later developments of Impressionism in his broad loose brush strokes. A replica exists in the Metropolitan Museum, New York.

LENT BY The Art Institute of Chicago.

18 CRANBERRY PICKERS

In the foreground a group of figures picking berries from the ground. One woman looks back toward others loading baskets on a wagon. The hills beyond the bog fall away to the left. Signed: *E. J.*

Oil on canvas. 19 $\frac{3}{4}$ x 30.

COLL.: Mrs. Eastman Johnson. Ehrich Galleries by purchase 1908. Frederick Frazier, New York.

EXH.: Eastman Johnson Exhibition, Frederick Frazier Gallery, New York, Oct.-Dec., 1937.

Painted in 1876 at Nantucket where cranberry growing is an important agricultural industry. Johnson called this and others in a similar loose technique "finished sketches."

LENT BY Norman Hirschl Gallery, New York.

DAVID CLAYPOOLE JOHNSTON

1799-1865

Born in Philadelphia where he was apprenticed to Francis Kearney in 1815. He set up his own business in 1819 and produced caricatures of local celebrities, which, judging by the outcry they raised, must have found their mark, for publishers and print sellers refused to touch them. He next turned his attention to the stage, became an actor in 1821 in *Speed the Plough* and went to Boston with the company of the Walnut Street Theater, Philadelphia. He remained in Boston and once more took up engraving and lithography, issuing in 1830 an annual, entitled *Scraps*, containing small caricatures. He exhibited genre paintings at the Boston Athenaeum until his death. His gift for satirical illustration earned him the appellation of The American Cruikshank.

BIBL.: C. S. Brigham, *Life of David Claypoole Johnston*, ms. in the author's possession.

19 MILITIA MUSTER

A line of volunteers in foreground. To the right, the reviewing officer with a group of small boys behind him. Roofs and steeples in background. Comic incidents throughout. Signed lower right: D C J.

Watercolor on cardboard. $10\frac{1}{16} \times 15$.

A book published in 1824 mentions a play, *Militia Muster Folk*, as having been produced by a Mr. Mathews, theatrical producer and actor (see no. 56), who was in the United States 1822-23. A painting called *Militia Muster* was exhibited by Johnston in the Boston Athenaeum in 1829. This

NEW ENGLAND GENRE

watercolor may have been a study for that painting. Both a drawing and a print of the same subject exist in the American Antiquarian Society.

LENT BY American Antiquarian Society, Worcester, Mass.

FITZ HUGH LANE

1804-1865

Born in Gloucester, Mass. No training as a painter. Began work in 1832 in Pendleton's lithography shop. Worked with Scott, 16 Tremont Temple, from 1840-1847 and then moved back to Gloucester where he was working in 1854. His paintings were regularly exhibited at the Boston Athenaeum.

BIBL.: David Leveau Babson, *History of Gloucester, 1600-1807*, 1860. I. N. Phelps Stokes and Daniel C. Haskell, *American Historical Prints, Early Views of American Cities*, New York, 1932.

20 CHEBACCO BOAT

A small, two masted boat close-reefed in a choppy sea. Land to the left. To the right a vessel.

Oil. ca 18 x 20.

Painted off the coast of Maine, this represents a type of craft called a "chebacco boat," which takes its name from the Chebacco parish near Essex, Mass., famed for shipbuilding since 1690. The figure in oilskins may have been Lane himself who had a half interest at one time in such a boat. The ship in the distance is *The General Gates* on which Lane had sailed as a member of the crew.

LENT BY Mr. Pierrepont E. Johnson, Newport, R. I.

WILLIAM SIDNEY MOUNT

1807-1868

Born in Setauket, Long Island, where he lived all his life except for occasional stays in New York. Began as a sign painter. In 1829 entered the National Academy. Though he did some portraits, he soon specialized in genre subjects and rigged up a portable studio in a wagon, travelling

about Long Island and painting local scenes. He made designs for Goupil in Paris and also for Currier and Ives. Exhibited frequently at the Boston Athenaeum and sold both prints and paintings through the American Art Union. The genre scenes may have been influenced by engravings after Wilkie, which were imported at this time. Mount is significant as one of the earliest to record American rural life.

BIBL.: Edward P. Buffet, *Port Jefferson Times*, Long Island, 1924.

21 THE PAINTER'S TRIUMPH

Painter's studio. An artist holding a palette and a man with a whip stand before an easel admiring the picture which is hidden from the spectator. Signed lower left: *Wm. S. Mount*, 1838.

Oil on canvas. $19\frac{1}{2} \times 23\frac{1}{2}$.

EXH.: Panama Pacific International Exhibition, 1915. Exhibition of American Genre, Whitney Museum, March 26–April 29, 1935, no. 79. Exhibition of American Genre Painting, Carnegie Institute, Feb. 1936.

LIT.: *Catalogue de luxe of the Department of Fine Arts*, Panama Pacific Exposition, II, opp. p. 264 (repr.). Eugen Neuhaus, *The History and Ideals of American Art*, Stanford University, Cal., 1931, opp. p. 137 (repr.).

The figure of the painter is said to be a self-portrait. His pose is naïve testimony to the admiration which he and his model felt for the finished painting.

LENT BY The Pennsylvania Academy of the Fine Arts, Philadelphia.

22 RINGING THE PIG

A farmer, astride a pig tied to a post, closes a ring inserted in the pig's nose. Nearby a small boy puts his fingers in his ears to shut out the squeals. In the background a farm hand drives other pigs into a pen. To the left a shed and in the distance the farmhouse. Dated: 1842.

Oil. $21\frac{1}{2} \times 29\frac{1}{2}$.

COLL.: Jonathan Sturges.

Mount executed several paintings of Long Island farmyard scenes such as *Bargaining for a Horse* and *Raffling a Goose*. A pencil sketch for *Slaughtering the Pig* is in the collection of Moses Hale Douglass.

LENT BY Mrs. Henry C. Sturges, New York.

MAURICE PRENDERGAST

1859-1924

Born in St. John, Newfoundland. Moved to Boston when two years old. Was apprenticed to a painter of show cards. In 1886 went to Paris and studied for three years under Julien. After his return to Boston, he illustrated books and painted posters. Spent the year 1898 in Italy. In 1914 he moved to New York where he remained until his death.

BIBL.: Margaret Breuning, *Maurice Prendergast*, New York, 1931. Whitney Museum of American Art, (American Artists Series). Duncan Phillips, "Maurice Prendergast," *The Arts*, V, no. 3 (March 1924), p. 125. *The Prendergasts*, Catalogue of the Retrospective Exhibition of the Work of Maurice and Charles Prendergast, Addison Gallery of American Art, Andover, Mass., 1938.

23 MARBLEHEAD, 1913

A village street with groups of people, and a horse and wagon. In the distance at the right the harbor and a schooner.

Watercolor and pastel. 11½ x 18.

EXH.: Retrospective Exhibition of the Work of Maurice and Charles Prendergast, Addison Gallery of American Art, Andover, Mass., 1938, no. 48.

Although painted in the late period, this watercolor of Marblehead shows Prendergast working in a manner closer to the New England tradition than his usual technique which approaches pointillism.

LENT BY Mr. Charles Prendergast, Westport, Conn.

ALBERT PINKHAM RYDER

1847-1917

Born in New Bedford, Mass. Went from grammar school to the studio of the local painter, Sherman, and copied engravings of old masters. Inspired by maritime and rural New England. Moved to New York in 1867 to

study with Marshal and later at the National Academy of Design. Mostly self-taught. After a trip to England, took a studio on 15th St., New York, where he lived for twenty-five years. Although he was friendly with prominent painters and exhibited at the National Academy and the Society of American Artists, he remained unknown to the general public until the posthumous exhibition at the Metropolitan Museum. Since then his distinctive style has won him wide popularity.

BIBL.: Frederic Fairchild Sherman, *Albert Pinkham Ryder*, New York, 1920. Frederic Newlin Price, *Ryder, 1847-1917, A Study of Appreciation*, New York, 1932. *Index of Twentieth Century Artists*, College Art Association, I, no. 5, pp. 65-72; no. 12, p. i; II, no. 12, p. iii; III, no. 11, p. 12.

24 THE BLACKSMITH'S SHOP

A smith is shoeing a white horse. The forge glows through the windows at the left. Nearby the driver leans against a wheel of his cart. At the right, two trees. Signed at bottom left: *Ryder*.

Oil. 11 $\frac{1}{4}$ x 15.

EXH.: Ferargil Galleries, New York.

LIT.: Price, *op. cit.*, pl. 12 (repr.).

Date unknown but believed to be an early work. The genre subject is lost in thick impasto, blurred forms, and romantic light.

LENT BY Ferargil Galleries, New York.

25 THE HAYCART

A horse is straining to pull a heavy two-wheeled haycart over a rough field as the farmer whips him on. Both are silhouetted against a twilight sky. Signed bottom right: *Ryder*.

Oil. 10 x 14.

EXH.: Ferargil Galleries, New York. Little Galleries, Philadelphia.

LIT.: Price, *op. cit.*, pl. 58 (repr.).

Again the genre subject is romanticized by jagged contour and sharp contrast of light and dark.

LENT BY Mr. Francis Biddle, Germantown, Pa.

ROBERT SALMON

Active 1800-1840

Born in Scotland. Early work done in Liverpool, Greenwich, and North Shields. Arrived in Boston from Liverpool in 1828. First dated picture, 1800, shows him as an experienced painter of marines and seaside scenes in England. Though Salmon speaks of copying the work of Turner and Ibbetson, his style was, in fact, closer to Scott and Brooking. Until 1840, after which date nothing more is known of him, Salmon was well paid in Boston for maritime and river views and ships' portraits. His journal lists more than five hundred such scenes in the neighborhood of Boston. He worked in oil and tempera both on commission and for auction, appearing in exhibitions at the Boston Athenaeum, The American Gallery of Fine Arts, and the Chester Harding Gallery.

BIBL.: *Catalogue of Robert Salmon's Pictures, 1828-1840*, Boston Library Treasure Room. *Old-Time New England*, XXVIII, no. 3 (Jan. 1938), pp. 91-102.

26 SHIP AGROUND

Ship with broken spars and torn sails rests on sand at low tide surrounded by men examining the damage. Rocks, beach, and shallows in foreground. Rocky cliff behind. Signed on back: *no. 557, Painted by Robert Salmon, 1828.*

Oil on panel. $10\frac{1}{2} \times 14\frac{3}{4}$.

COLL.: Miss E. S. T. Holland.

This picture is one of the first that Salmon painted after his arrival in America from Liverpool. "1 day, 15 by 10, \$3.25, sold to Alexander the painter," is Salmon's own record of it in the catalogue of his paintings.

LENT BY Museum of Fine Arts, Boston.

27 SHIP COMING IN, GOVERNOR'S ISLAND

Small two-masted boat in foreground. Governor's Island fills left horizon. Numerous smaller craft. An American bark heeling slightly as it sails into the harbor. Signed on back: *R. Salmon, Boston, September 14, 1832.*

Oil on panel. 16 x 24½.

LIT.: *Catalogue of Robert Salmon's Pictures, 1828-1840*. Boston Library Treasure Room, no. 764. *Old-Time New England*, XXVIII, no. 3 (Jan. 1938), p. 97 (repr.).

Both setting and boats are painted with more realism than Salmon's contemporaries would have attained. Described by the painter in his journal, "no. 764, 7 day. 24 x 16. View of Boston Harbor. Ship Coming in. Sold at auction, Boston, 1833, no. 38."

LENT BY Mr. Henry L. Shattuck, Boston.

RICHARD MORRELL STAIGG

1817-1881

Born in Leeds, England. In 1830 he began working in an architect's office while attending in the evenings the drawing classes of the Leeds Mechanics' Institute. Learned the rudiments of painting from an itinerant portrait painter. In 1831 he came to the United States and settled in Newport, R. I. the next year. He made his living as a painter of miniatures, although he produced some landscapes and genre scenes as well. Travelled to Boston, Baltimore, and Washington on commissions to paint portrait miniatures. In the fifties and sixties his works were frequently exhibited at the Boston Athenaeum. Made two trips to Europe, in 1867 and 1872. After his death a memorial exhibition of his works was held at the Boston Art Club.

BIBL.: *Catalogue of the Special Exhibition of the Works of Richard Morrell Staigg, December 5th-17th, 1881*, Boston Art Club.

28 LEARNING TO SLIDE

A child in fur-trimmed hood, jacket, mittens, carrying a book and sliding on the ice. The figures of other children are dimly seen through the mist. Signed: R. M. S.

Oil on canvas. 8 x 5.

LIT.: *Catalogue of the Paintings in the New York Public Library*, New York, 1929, p. 31, no. S. 150.

Although the delicacy of the handling and the small scale of this painting show it to be the work of a miniature painter, the genre interest has not been overlooked.

LENT BY New York Public Library.

GEORGE HENRY STORY

1835-1923

Born in New Haven, Conn. When fifteen years of age, began to study under Professor Bail. Later spent two years under Charles Hine, a portrait painter. After a year in Europe he went to Portland, Maine, where he painted local scenes. From 1859 to 1861 he was in Washington, D. C., doing portraits. After a year in Cuba, he lived permanently in New York, where he was Curator of Paintings in the Metropolitan Museum of Art from 1889 to 1906.

29 TWENTY THOUSAND MAJORITY

In the post office corner of a country store stand a group of men and boys crowding around a man reading a newspaper. Signed lower left: *G. H. Story*.

Oil on canvas. $29\frac{3}{4}$ x 20.

COLL.: George S. Payne.

This is a story in paint. Characters, local color, and descriptive details are the elements of the artist's prose. A newspaper, its wrappings still scattered on the floor, commands the attention of the villagers who stand in a close circle around the storekeeper who holds it. The majority of twenty thousand is echoed in the smiling approval of all but one face, that of a losing candidate or perhaps a losing backer. His costume, tall hat, and tail coat isolate him by contrast to the natives in simple clothes. The scene is a village store with its signs and post office, still the local center of New England country politics.

LENT BY The George Walter Vincent Smith Art Gallery, Springfield, Mass.

GILBERT STUART

1755-1828

Born in North Kingston, Rhode Island, in 1755, where he lived until he moved to Newport at the age of fourteen. He studied there with Cosmo Alexander and accompanied him to Edinburgh in 1772 where he painted several portraits. From 1775 to 1780 he studied under Benjamin West in London, and was elected a member of the Royal Academy in 1785. A visit to Dublin in 1787 was followed by his return to the United States in 1792 in the hope, subsequently fulfilled, of being commissioned to paint a portrait of Washington. After spending nine years in Philadelphia he came to Boston in 1805 where he lived until his death in 1828.

BIBL.: G. C. Mason, *The Life and Works of Gilbert Stuart*, New York, 1879. Lawrence Park, *Gilbert Stuart, An Illustrated Descriptive List of his Works*, 4 vols, New York, 1926. W. T. Whiteley, *Gilbert Stuart*, Cambridge, Mass., 1932.

30 HAYING SCENE, OLD STONE MILL

Three men pitching hay into an ox cart. Back of the field a round stone mill. In the distance Newport and at right the rigging of ships moored in the harbor.

Oil on panel. $15\frac{7}{8} \times 21\frac{1}{4}$.

COLL.: Crawford Carter Allen, Newport, R. I.

LIT.: Lawrence Phelps Tower, *The Old Stone Mill by Gilbert Stuart*, unpublished ms.

The men pitching hay are the Mumfords, whom Gilbert Stuart probably knew in Newport. The scene is near the Mumford house which still stands in Newport; and this painting seems to have fitted above the mantle-piece. Gilbert Stuart's house was at the right near the moored ship. The upper part of the stone mill was blown off by the British during their occupation, 1776-1779. That the picture was made before this time is evident from comparison with R. M. Staigg's *Old Stone Mill*, painted in 1835, in which the mill is visibly shorter. This has been identified as a Gilbert Stuart by Mrs. John Elliott and has been accepted by Albert Rosenthal.

LENT BY Mr. Lawrence Phelps Tower, New York.

MOSES SWETT

Active 1829-1837

Also called Sweet. Was working in Boston in 1829. Probably moved to New York in the same year. Went to Washington in 1837. Known chiefly as an engraver and lithographer, having worked for William S. Pendleton in Boston. He also was associated with G. Endicott working for J. N. Toy and W. R. Lucas in New York. May have been connected with Nathaniel Currier.

31 FAMILY GROUP

In garden, woman holding child, two children at her feet with gardener leaning on hoe at right. At left, dog standing on hind legs. Wooded background. Inscribed on back: *Moses Swett Boston 1823*.

Oil on panel. 18 x 22.

COLL.: Carrie Tuft Alden. Gertrude W. Simmons.

A portrait group with genre elements introduced: the gardener, the boy's slingshot, the dog on his hind legs. The costumes are American of the period 1810-1820.

LENT BY Mrs. Alton B. Jackson, Wellesley Hills, Mass.

EDMUND CHARLES TARBELL

1862-1938

Born in West Groton, Mass. Studied at the English High School and then became an apprentice in the Forbes Lithograph Company in Boston. Attended the School of Drawing and Painting of the Museum of Fine Arts. Here he became acquainted with Frank W. Benson. In Paris he studied under Boulanger and Lefebvre, but this period seems to have had little influence on his style. Instructor, 1889-1913, at the School of the Museum of Fine Arts. Known for his portraits of prominent New Englanders and for his interiors.

BIBL.: Kenyon Cox, "Art in America: The Recent Work of Edmund C. Tarbell," *Burlington Magazine*, XIV, no. 70 (Jan. 1909), pp. 254-260.

John E. D. Trask, "About Tarbell," *American Magazine of Art*, IX, no. 6 (April 1918), pp. 217-228. *Art News*, XXXVII, Nov. 26, 1938, p. 16. *Catalogue of Exhibition of Paintings, Drawings, and Prints of Frank W. Benson and Edmund C. Tarbell*, Museum of Fine Arts, Boston, 1938.

32 GIRL READING

A high ceilinged interior. On left side a young girl seated in chair reading. On table to right a vase, teapot, and shawl. Light streams through the tall windows in right background. Signed lower right: *Tarbell*.

Oil on canvas. $32\frac{1}{4} \times 28\frac{3}{8}$.

EXH.: Royal Academy, Berlin, 1910. Pennsylvania Academy of Fine Arts, 1911. Tarbell Exhibition, New York, 1912. Tarbell Exhibition, Copley Hall, Boston, 1912. Panama Pacific Exposition, San Francisco, 1915. Knoedler Galleries, New York, 1918. Carnegie Institute, Pittsburgh, 1922.

LIT.: *American Magazine of Art*, IX, no. 6 (April 1918). *Catalogue of Paintings*, Museum of Fine Arts, Boston, 1921, no. 902.

Interior of a Boston home. Sitter a friend of the artist. Lighting and arrangement recall Vermeer.

LENT BY Museum of Fine Arts, Boston.

ABBOTT HENDERSON THAYER

1849-1921

Born in Boston. Spent his boyhood in Keene, N. H. Moved to Brooklyn and began his study of painting at the National Academy of Design at the age of sixteen. Wished to become an animal painter and so went to Paris in 1875 to study at the Ecole des Beaux Arts under Gérôme. Soon after his return to the United States he changed to the painting of figure compositions, although he occasionally painted winter scenes of Mount Monadnock.

BIBL.: *Catalogue of an Exhibition of Painting by Abbott H. Thayer*, Carnegie Institute, Pittsburgh, 1919. *Catalogue of the Memorial Exhibition of the Work of Abbott Henderson Thayer*, Metropolitan Museum of Art, New York, 1922. Nathaniel Pousette-Dart, *Abbott H. Thayer*, New York, 1923.

33 WINTER

A hilly winter landscape. Bare trees in foreground. A woman and boy pulling a sled loaded with firewood. Signed lower left: *A. Thayer, 1890.*

Oil on canvas. $10\frac{1}{4} \times 18\frac{1}{8}$.

Genre scenes such as this are comparatively rare in Thayer's work. The landscape, however, may be connected with the winter views of Mount Monadnock.

LENT BY Estate of Francis P. Garvan, New Haven, Conn.

CHARLES HENRY TURNER

Active 1887

Lived on Beacon Street in Boston.

34 CAPE COD SUNDAY

Old man with spectacles in blue smock, seated at table reading Bible. In background a glass vase and a bookcase. Signed lower left: *Charles H. Turner 1886.*

Oil on canvas. $21 \times 28\frac{1}{2}$.

COLL.: Beach Estate, Lawrence, Massachusetts.

EXH.: Boston Art Club, 1887. London Exhibition, 1887.

A similar subject appeared as a print but it is not known if this painting served as a model.

LENT BY Mr. Alton B. Jackson, Wellesley Hills, Mass.

THOMAS WATERMAN WOOD

1823-1903

Born in Montpelier, Vermont. Studied with the portrait painter Chester Harding in Boston. Painted portraits in Canada, Washington, and Baltimore. Visited Europe in 1858. On his return he did portraits in Nashville and Louisville. In 1866 he settled permanently in New York. Became President of the National Academy of Design in 1891. In addition to

(51)

portraits, Wood did figure paintings based on scenes and characters observed during annual visits to Vermont.

BIBL.: *Catalogue of the Pictures in the Art Gallery in Montpelier, The Thomas W. Wood Collection*, Montpelier, 1913.

35 THE MILLER

Inside a mill a man wearing spectacles stands reading a Vermont newspaper and weighing flour in his outstretched hand. At his feet a cat. Nearby is an open bin from which a partly filled sack is hanging. Signed lower left: *T. W. Wood 1885*.

Oil on canvas. 24 x 18.

The subject has been identified as the Montpelier miller, Henry Horn. The name *E. W. Bailey and Company* on the bag refers to a large grain concern with offices in Montpelier and Chicago. This type of genre painting, because of the specific person and place represented, is closely related to portraiture.

LENT BY Wood Art Gallery, Montpelier, Vermont, through the courtesy of Mr. George C. Bailey.

36 AMERICAN CITIZENS

Four men, three-quarters length, stand before a wall on which are a sign "To the Polls," and an election poster. All hold ballots. Four distinct types, from left to right: a Jew, an Irishman, a German, and a Negro. Signed lower left: *T. W. Wood, 1867*.

Watercolor. 18 x 36.

EXH.: American Water Color Society, 1867. Exhibition of American Genre, Whitney Museum of American Art, March 26-April 29, 1935, no. 106.

LIT.: *Catalogue of the Thomas W. Wood Collection*, Montpelier, Vermont, no. 39 (repr.).

This was one of Wood's earliest paintings and the first of his watercolors to be exhibited at the American Water Color Society. The man on the extreme left is probably Wilbur F. Braham who lived in Montpelier. The great interest in politics and in democracy is illustrated here.

LENT BY Wood Art Gallery, Montpelier, Vermont.

Drawings

WINSLOW HOMER

37a THE ARTIST IN THE COUNTRY

Two artists seated under sunshades in a mountain landscape.

Pencil drawing on paper. $5\frac{3}{4} \times 8\frac{1}{4}$.

COLL.: Charles Savage Homer.

LIT.: *Chronicle of the Museum for the Arts of Decoration*, Cooper Union, I, no. 2 (April 1936), p. 59, no. 7.

This sketch is a preliminary study for *The Artist in the Country* published in *Appleton's Journal*, June 19, 1869, p. 353. Example of the growing public interest in artists, later to develop into "art colonies" at Gloucester, Provincetown, and elsewhere.

LENT BY Cooper Union Museum for the Arts of Decoration, New York.

37b SNAP THE WHIP

A group of barefoot boys running to "snap the whip." To the left, one has fallen down. Drawing appears to be slightly cut down.

Black and white crayon on green paper. $9\frac{1}{4} \times 16\frac{1}{2}$.

EXH.: Philadelphia Museum of Art, 1936. Whitney Museum, Dec.-Jan., 1936-37. Carnegie Institute, Jan.-March, 1937.

LIT.: *Catalogue of the Winslow Homer Exhibition*, Carnegie Institute, 1937. *Catalogue of the Winslow Homer Centenary Exhibition*, Whitney Museum, 1936-1937. *Chronicle of the Museum for the Arts of Decoration*, Cooper Union, I, no. 2 (April 1936), p. 61, no. 12.

A study for the painting of the same name, dated 1872, and now in the Butler Art Institute, Youngstown, Ohio. In the painting the group is increased and set in a landscape with hills, schoolhouse, and other children in distance. An engraving of the same subject was published in *Harper's Weekly*, September 20, 1873.

LENT BY Cooper Union Museum for the Arts of Decoration, New York.

37c BANKS FISHERMEN OR THE HERRING NET

Two fishermen in a dory hauling in a heavy net of herring. In the background, to right and left, two fishing vessels.

Black and white crayon and chinese white on grey-green paper. $16\frac{5}{8}$ x $20\frac{5}{8}$.

COLL.: Charles W. Gould.

EXH.: Philadelphia Museum, May, 1936. Winslow Homer Centenary Exhibition, Whitney Museum, Dec. 15, 1936-Jan. 15, 1937. Carnegie Institute, Jan. 28-Mar. 7, 1937.

LIT.: *Chronicle of the Museum for the Arts of Decoration*, Cooper Union, I, no. 2 (April 1936), pp. 55, 58, 61, no. 16 (repr.).

A sketch for the oil painting in the Martin A. Ryerson Collection, Chicago, formerly in the collection of Charles W. Gould. In the painting, the vessel on the right is omitted. This is representative of Homer's broad marine scenes, after his visit to Tynemouth.

LENT BY Cooper Union Museum for the Arts of Decoration, New York.

EASTMAN JOHNSON

38. BERRY PICKERS ON NANTUCKET

A man in a straw hat with his hands in his pockets stands between baskets and empty barrels. Behind him a line of workers extends into the distance. On the right, a boy, a woman, and the sketched figure of a man.

Watercolor and pencil on brown paper. $7\frac{1}{2}$ x $19\frac{1}{2}$.

COLL.: Mrs. Eastman Johnson. Albert Rosenthal.

This is probably a study for one of Johnson's paintings of cranberry pickers on Nantucket Island.

LENT BY Addison Gallery of American Art, Phillips Academy, Andover, Mass.

WILLIAM SIDNEY MOUNT

39a THE VIOLINIST

Within a room a young bare-headed man is playing a violin. Beside him a man in hat and cloak, his hand on the knob of a half-open door through

NEW ENGLAND GENRE

which a small girl enters, holding a pitcher. At the left sits a man with his head and hands resting on a cane. A dog at his feet.

Pen and ink. $4\frac{3}{4} \times 7\frac{3}{4}$.

This drawing, while not a preparatory study, resembles Mount's painting, *The Power of Music*.

LENT BY Dr. and Mrs. Hermann Warner Williams, New York.

39b WOMAN AND BOY

At the right before a fireplace a woman sits holding an open book on her lap. She looks at a boy who stands at the left with his back to her. He is barefoot and has his left hand in his trousers' pocket.

Pen and ink and watercolor. ca 4×7 .

LENT BY Dr. and Mrs. Hermann Warner Williams, New York.

39c WINDING UP

A young woman, standing at the left, is rolling up a ball of yarn from a skein which is held over the outstretched hands of a young man seated in a chair. Signed in pencil at the right: *Wm. S. Mt.*

Pen and ink. ca 3×4 .

LENT BY Dr. and Mrs. Hermann Warner Williams, New York.

Prints

JAMES AKIN

1773-1846

Born in Charleston, South Carolina. Moved to Newburyport, Mass., in 1804, where he worked for Edmund M. Blunt, the editor of the Newburyport *Herald* and publisher of the *American Coast Pilot*. In 1808 Akin moved to Philadelphia where he lived until his death. His production, consisting of engravings and lithographs, included political cartoons, patent designs, and caricatures.

40 INFURIATED DESPONDENCY

An angry man brandishing a skillet.

Engraving on copper. $8\frac{3}{8} \times 7\frac{1}{8}$.

LIT.: J. J. Currier, *History of Newburyport*, 1909, II, pp. 372-373 (repr.). William Murrell, *History of American Graphic Humor*, New York, 1933, pp. 51-53 (repr.), Stauffer, II, p. 5, no. 12.

Engraved about 1805. In the course of a quarrel Blunt threw a skillet at Akin who, a few days later, printed and published a caricature of the well-known editor. In order to bring down further ridicule upon Blunt, he sent a copy of this print to England, where the design was transferred to crockery. (See no. 86.)

LENT BY American Antiquarian Society, Worcester, Mass.

JOHN WARNER BARBER

1798-1885

Born at Windsor, Conn. Apprenticed to Abner Reid, bank-note engraver of East Windsor. In 1823 Barber opened an office in New Haven, where he was active as an engraver, author, editor, publisher, and draughtsman. Among his publications and illustrated books are *Easy Lessons in Reading*, *History and Antiques of New Haven*, *History of New England*, and *Bible Looking Glass*.

41 THE DRUNKARD'S PROGRESS

In four panels is illustrated "the direct road to poverty, wretchedness, and ruin." Above each scene a subtitle and an appropriate text from the Bible, while below are listed vices. (1) On the extreme left a man stands at an open cupboard draining "The Morning Dram." Near the open door sits his wife holding a baby. Two small children at the right. (2) Within the "Grog Shop" are six men in various stages of intoxication. The grog merchant pours out drink at the bar on the right. On the wall hangs a tail coat "left in pawn." (3) In the house of "The Confirmed Drunkard" the mother sits weeping before a fireplace where two children are warming themselves. The husband on the floor brandishes the firetongs. Beside him are seen a bottle and a writ from the sheriff. (4) "The Concluding Scene"

NEW ENGLAND GENRE

shows the mother and children driven to the almshouse in a wagon. On the left, their house with an auction sign. Signed: *Designed and published by J. W. Barber, New Haven, Con. Sept. 1826.*

Engraving on copper. $9\frac{1}{2} \times 13$.

This series reveals a characteristic tendency in a period of camp meetings and temperance societies. It also shows the moralizing function of this type of print which was particularly popular with such men as Barber who "devoted his energy not so much to accomplishment in engraving as to preaching the Gospel by means of pictures." Similar prints were issued by the Buffords and Pendletons, outstanding lithographers of Boston.

LENT BY American Antiquarian Society, Worcester, Mass.

J. W. BUFFORD

Active 1835-1871

Began as an apprentice under W. S. Pendleton, and was active as one of the most prolific publishers in New York from 1835 to 1840 and in Boston from 1841 to 1871. He issued many important lithographs, views of New York and Boston, Civil War scenes, and whaling prints. His most distinguished apprentice was Winslow Homer (1855 to 1857).

42 JAMAICA POND, WEST ROXBURY, MASS.

Several people skating. To the left is a man seated on a sled fastening his skate. Near him a dog and a boy who has fallen down. On the extreme right, another man sitting on the ice adjusts his skates. *Lithographed and published by J. H. Bufford, 313 Washington St. Boston.*

Lithograph, colored. $19\frac{7}{8} \times 27$.

This print may be identified with the one mentioned by Harry T. Peters (p. 120) as "Jamaica Pond, 1858," a good skating print."

LENT BY State Street Trust Company, Boston.

CURRIER AND IVES

Nathaniel Currier was born in 1813. After serving as apprentice to the Pendleton Brothers of Boston, who played a considerable part in populariz-

ing lithography, he set up an independent business at No. 1 Wall Street, New York. In 1850 he took as associate J. M. Ives, and thus was founded a partnership which published an enormous number of prints until the end of the nineteenth century. Their appeal was due not only to their cheapness but to their artistic excellence and the vivid manner in which they represented topical matters of general interest. In those days they took the place of photographs and newsreels and found an increasing demand on the part of the public. The prints vary in quality; at their best they provide an unrivalled picture of the American scene in a spirit typical of the times. Currier died in 1888 and Ives carried on the business until his death in 1895.

BIBL.: W. A. Weaver, *Lithographs of Nathaniel Currier and Currier and Ives*, New York, 1925. Harry T. Peters, *Mr. Currier and Mr. Ives, Printmakers to the American People*, 2 vols., New York, 1929-31. Russel Crouse, *Mr. Currier and Mr. Ives*, New York, 1930.

43 AUTUMN IN NEW ENGLAND, CIDER MAKING

A cart with two oxen and a white horse stands under an oak tree before an open shed. The driver to the left. At his feet a pile of apples. Boy seated on barrel watches a man in the shed working the cider press. To the left a woman in front of a house draws water from a well. In a field to the right a man loads a cart. Church steeple in background. *Painted by G. B. Durrie. Jno. Schuller, Del. Currier & Ives, Lith., N. Y.*

Lithograph, colored. $14\frac{3}{4} \times 25\frac{3}{16}$.

LIT.: Peters, *Mr. Currier and Mr. Ives*, I, pp. 117-118; II, p. 277, no. 2325. American Art Association, Anderson Gallery, *Sales Catalogue, Collection of Frederick Wellington Ayer*, New York, 1930, no. 211. Weaver, *op. cit.*, p. 50.

Harry T. Peters (*Mr. Currier and Mr. Ives*, p. 118) says of this print, "*Autumn in New England, Cider Making*, 1886, might be called a counterpart, equally valuable for the same reason, of Tait's *Maple Sugaring*" (see no. 45).

LENT BY Mr. George C. Beals, Boston.

44 HUSKING

Within a barn are eight people and a dog. In the foreground stands a man with a basket of corn on his shoulder. At the left an old man in a tall hat

braids a number of ears while a little girl looks on. To the right a young man and woman absorbed in conversation. *Painted by Eastman Johnson — On stone by C. Severin. Lith. Currier and Ives, New York.*

Lithograph, colored. 21 x 27 $\frac{1}{4}$.

LIT.: Peters, p. 238. Peters, *Mr. Currier and Mr. Ives*, I, pp. 119 and 279; II, pp. 124 and 178, no. 2392, pl. 143 (repr.). Weaver, *op. cit.*, p. 81. *Art Digest*, XII, April 15, 1938. *Catalogue of an Exhibition at the New York Public Library*, New York, 1931, pl. 1 (repr.). American Art Association, Anderson Gallery, *Sales Catalogue, Collection of Frederick Wellington Ayer*, New York, 1930, no. 236, p. 37 (repr.). *American Magazine of Art*, XXVIII, no. 7 (July 1935), p. 378 (repr.).

Copyright 1861. A barely legible phrase scrawled on the wood to the right, "The Union Forever," lends a political touch to this farm scene. The softness of the color and the easy transition from light to dark is perhaps due to the fact that this print was made after an oil painting instead of the usual wash or pen and ink drawing. The painting dated 1860, is now in the Museum of Fine Arts, Syracuse, New York.

LENT BY Mr. Charles E. Cotting, Boston.

45 AMERICAN FOREST SCENE: MAPLE SUGARING

A group of people around a log lean-to in the woods. In the center three figures seated on a log covered with a bear-skin. Behind them a man leans on a long bar from the end of which hangs a cauldron boiling over a fire. At right a team of oxen and a man pouring sap from a bucket into a wooden cask. To the left two small boys make maple sugar candy. *Lith. by N. Currier, N. Y. Signed on log: A. F. Tait, N. Y. 1855.*

Lithograph, colored. 18 $\frac{5}{8}$ x 26 $\frac{3}{4}$.

LIT.: Peters, *Mr. Currier and Mr. Ives*, I, p. 108; II, pp. 124, 184, no. 2312, pl. 151 (repr.). Jane Cooper Bland, *Currier and Ives*, New York, 1931, no. 2312. Weaver, *op. cit.*, pp. 18, 28. American Art Association, Anderson Gallery, *Sales Catalogue, Collection of Mrs. Rita Michaelson*, New York, 1930, no. 137, opp. p. 30 (repr.), and *Collection of Frederick Wellington Ayer*, New York, 1930, no. 205, p. 33 (repr.). H. S. Newman, *Best Fifty Currier and Ives Prints*, New York, 1933, no. 2 (repr.).

Although Weaver says this was "the last print copyrighted by N. Currier (1857)," it is marked *Copyright 1856*. It was taken from a painting by Arthur F. Tait who, according to Peters, is "our greatest sporting artist to the present time." Such a maple sugaring was an annual event in New Hampshire and Vermont to which both old and young looked forward as a winter outing. Nor has the artist forgotten the picnic basket and little brown jug. This print is notable in that it is the only Currier and Ives showing this event.

LENT BY Mr. Charles E. Cotting, Boston.

46 KISS ME QUICK

A young man is kissing a young woman who pushes the straw hats down over the eyes of two little girls. *Lith. and Pub. by Currier and Ives, 152 Nassau St., N. Y.*

Lithograph, colored. $11\frac{1}{2} \times 8\frac{1}{4}$.

LIT.: Russel Crouse, *op. cit.*, pp. 73-81 (repr.). Peters, *Mr. Currier and Mr. Ives*, New York, 1929-31, I, p. 155, pl. 128 (repr.), and II, p. 389, no. 2674. Bland, *op. cit.*, p. 145, no. 2674a.

This represents a type of Currier and Ives which was popular for its sentiment and delicate humor.

LENT BY Mr. Charles E. Cotting, Boston.

NATHANIEL DEARBORN

1786-1852

Born in Boston. Pupil of Abel Bowen who was probably the first wood engraver in Boston. Dearborn advertised in 1814 as "engraver on wood, School St., Boston." Publisher of *Boston Notions* in 1848. Along with other printers of the time, he designed trade cards and bookplates. Died in South Reading, Mass.

47 SIX TRADES

(a) Vendors of Dolls and Fruit

Two women in hats and cloaks stand facing each other. One carries a tray

NEW ENGLAND GENRE

filled with dolls and holds one doll in her hand. The other offers a basket of fruit.

Engraving on wood. ca 4 x 3 $\frac{3}{4}$.

(b) Milk Vendor

Woman with a yoke stands before two round milk cans. A boy and a girl approach from the left. The girl offers the woman a coin.

Engraving on wood. ca 3 x 3 $\frac{3}{4}$.

(c) Chimney Sweeps

A family of sweeps, man, woman, and barefoot boy, with their tools. Signed: N. D.

Engraving on wood. ca 3 $\frac{3}{4}$ x 2 $\frac{1}{2}$.

(d) Cobblers

In the shop two cobblers are working. One pulls taut the thread of a shoe which he holds between his knees, and the other nails on a sole.

Engraving on wood. ca 3 $\frac{1}{4}$ x 4.

(e) Toy Vendors

Man and woman facing each other. Woman holds out four flags and a sword. Man offers a round shallow basket with toy animals. A similar impression is on the reverse.

Engraving on wood. ca 3 x 4.

(f) Basket Makers

Two men seated facing each other making baskets. One is finishing a large basket which stands on the floor before him, and the second is beginning another.

Engraving on wood. ca 3 x 5.

These prints of 1811 are significant as marking the transition from the technique of the woodcut to that of wood engraving which was to be the more popular means of expression. This is especially true in the *Cobblers*, which still has the characteristic graphic style of the woodcut. These are apparently proof prints of designs which were intended for some magazine or newspaper.

LENT BY Worcester Art Museum, Worcester, Mass.

JOHN HILL

1770-1850

Born in London. Worked as an aquatinter for English publishers until he came to New York in 1816. Went soon afterwards to Philadelphia where he was active up to 1824, when he returned to New York. Though issuing small aquatints, he is particularly famous for his larger plates, as the *Hudson River Portfolio*, published in 1828 by Henry I. Megary of New York, and *The Landscape Album* (1819, 1820) of aquatints of American scenery after paintings by Joshua Shaw.

48 A SHOAL OF SPERM WHALE

Four whaling ships off the coast of Hawaii which is seen at left. In foreground, a boat with six men attacking a sperm whale, the harpooner about to make the strike. In the middle ground, at right, two boats overhauling a breaching whale. At left, another whale on its back bites the fouled harpoon line of an attacking boat. Beyond, a crew being taken for a "Nantucket sleigh ride." In the distance two whales sounding, a third at the right being towed by two boats to a ship. Signed: *Painted by T. Birch of Phila. from a Sketch by C. B. Hulsart. Engraved, printed, and colored by J. Hill.*

Aquatint, colored. $16\frac{1}{4} \times 23\frac{3}{4}$.

LIT.: Drepperd, p. 101. G. F. Dow, *Whale Ships and Whaling*, Salem, 1925, p. 183, no. 176 (repr.).

Cornelius B. Hulsart was on board the *Enterprise*, one of the four ships seen here when he made the sketch for the painting which this aquatint reproduces. In the nineteenth century the whaling industry was one of the foremost New England activities. Thus, although the action of these two prints occurs in the Pacific Ocean, they fall easily within the scope of New England life.

LENT BY Mr. Valentine Hollingsworth, Boston.

49 CAPTURING A SPERM WHALE

A sperm whale which has breached into full sight in the foreground and has just stove in a boat with his flukes is attacked by a second boat. On the

right is a ship, "cutting in" and "trying out." In the distance is a third whaler. *Painted by W^m Page from a sketch by C. B. Hulsart. Engraved printed and published by J. Hill.*

Aquatint, colored. 19 x 24½.

LIT.: G. F. Dow, *op. cit.*, p. 197, no. 83 (repr.). *Fortune*, VI, no. 4 (Oct. 1932), p. 56 (repr.).

Copyright 1835. Cornelius B. Hulsart, at one time a whaler with the Rotch fleet of New Bedford, furnished the sketch on which William Page, well-known New York artist, based his painting, which, in turn, was translated into aquatint by J. Hill. The making of this print and of *A Shoal of Sperm Whale* was financed by Messrs. N. and W. W. Billings, New London merchants and owners of the *Superior*, on board which Hulsart lost an arm. It is interesting that Hulsart received the proceeds from the sale of these prints.

LENT BY Mr. Valentine Hollingsworth, Boston.

WINSLOW HOMER

50 THE NOON RECESS

A little boy alone in a schoolroom except for the teacher looking out the window at children playing. Signed: *W. H.*

Wood engraving. 9½ x 14.

LIT.: *Harper's Weekly*, June 28, 1873, p. 549 (repr.).

The following poem appeared when the print was published:

"Yes, hide your little tear-stained face
Behind that well-thumbed book, my boy,
Your troubled thoughts are all intent
Upon the game your mates enjoy,
While you this recess hour must spend
On study bench, without a friend.

"Ah, weary one, whose brain is filled
With tiresome sounds the live-long day,

WILLIAM HAYES FOGG ART MUSEUM

E'en now your heart doth half incline
To let the captive out to play,
For yonder someone waits for you:
Shall love or duty find you true?"

LENT BY William Hayes Fogg Art Museum, Cambridge, Mass.

51 SHIP BUILDING, GLOUCESTER HARBOR

Right foreground two boys playing with sailboat models. Three others finishing a picnic lunch. In background a large sailing vessel under construction. Signed lower right: *WH*.

Engraving on wood. $9\frac{1}{8} \times 14$.

LIT.: *Harper's Weekly*, October 11, 1873, p. 900 (repr.).

The engraving appeared in *Harper's Weekly* with the following comment: "The picture speaks for itself and is interesting not only as a work of art but as a suggestion of the renewed enterprise and activity which are beginning to manifest themselves in American shipyards. All along our immense line of coast may be seen indications which awaken the hope that America will soon resume her former supremacy in the building of ships." This statement expresses the nostalgic hope for a revival of the New England ship building industry which, by 1873, was fast disappearing.

LENT BY William Hayes Fogg Art Museum, Cambridge, Mass.

52 SEA-SIDE SKETCHES: A CLAM BAKE

Boys on a beach around a fire. Two more boys carrying a bucket of clams. Another with firewood in distance. Background of calm sea dotted with sailboats. Signed lower right: *W. Homer*; lower left: *R. E. Downes Sc.*

Wood engraving. $9\frac{1}{8} \times 14$.

LIT.: *Harper's Weekly*, August 23, 1873, p. 740 (repr.).

This engraving is from a watercolor original exhibited at the American Watercolor Society in 1875.

LENT BY William Hayes Fogg Art Museum, Cambridge, Mass.

53 CLASS DAY AT HARVARD UNIVERSITY

A number of students dancing in serpentine around a decorated tree in the yard to the accompaniment of music and under the bewildered gaze of spectators. Beneath the tree an assortment of tall hats.

Lithograph. $9\frac{3}{8} \times 5\frac{1}{2}$.

LIT.: *Ballou's Pictorial*, July 3, 1858, p. 1 (repr.).

The summary treatment brings out the movement of the figures and the spirit of the occasion. This dancing on the green occurred after the literary exercises of the day. The function evoked the following comment in *Ballou's Pictorial*: "An esprit du corps always commands respect, whether exhibited in a regiment of soldiers or a class of students, and nowhere is it stronger than among the undergraduates of a college."

LENT BY Museum of Fine Arts, Boston.

D. C. JOHNSTON

54 A STUNNER

A drunken man on a street corner leans against a post which is surmounted by a mortar, the sign of the drugstore at the right. He looks at the shadow of the mortar which he has mistaken for that of his own hat. A few passers-by on the street. *Designed, etched, and published by D. C. Johnston, 460 Washington Street, Boston.*

Etching, colored. $16\frac{1}{16} \times 12$.

A painting by D. C. Johnston, *The Drunkard's Return*, was exhibited at the Boston Athenaeum in 1848. The artist evidently was attracted by this type of subject. This print is in humorous rather than moralistic vein. The print is accompanied by the following poem:

A STUNNER

In the suns brilliant light, a poor tight loafer stood,
A shocking bad hat his head graced:
He lean'd 'gainst a post, upon which made of wood,
A druggists huge mortar was placed.

The mortar in shadow appear'd on the wall,
In form like a hat of the swell mode and style,
Beneath was the shadow of trunk legs, and all,
Pertaining to a loafer except his bad tile.

His tile was eclipsed by the emblem of drugs
Presenting a lofty bell crown to his sight:
Amaz'd gaz'd the loafer, then exclaim'd, by the bugs!
My hat is a stunner if that shadder's right.

LENT BY American Antiquarian Society, Worcester, Mass.

55 LEE'S SALOON, 253 WASHINGTON STREET

Well-dressed men and women seated at round tables drinking beer. Waiters carrying trays of glasses. Musicians on balcony at end of room. At left, a young man greeting two approaching figures. Signed: *D. C. Johnston del. Thayer & Co. Lith., Boston.*

Lithograph. 8 x 10 $\frac{5}{8}$.

Perhaps an advertisement for a saloon. Depicting the pleasures of mild drinking in good company, this print is an amusing contrast to the stern moralizing of *Drunkard's Progress* (see no. 41).

LENT BY Worcester Art Museum, Worcester, Mass.

56 MR. MATHEWS: AT HOME IN THE DILIGENCE

In front of a coach, five men and one woman. All the figures are identical in features. Beneath are the names of the people represented. Signed: *Sketched (from memory), Engraved and published by D. C. Johnston.*

Engraving, colored. 10 $\frac{1}{2}$ x 12.

LIT.: Brander Matthews and Lawrence Hutton, *Actors and Actresses*, New York, [1886], II, no. 8, parts 1 and 2 (repr.).

Charles Mathews, comedian and impresario, came to the United States from London in 1822-23 and again in 1835. *La Diligence* was a scene in the act *A Trip to Paris* from one of the performances of *Mr. Mathews at Home* in which the English actor played each of the rôles in turn. Johnston undoubtedly saw this in Boston. There are other prints in which he has represented well known actors and actresses from dramatic productions.

LENT BY American Antiquarian Society, Worcester, Mass.

KELLOGG AND COMSTOCK

Kellogg and Comstock, Hartford, an important firm of lithographers (1849-1852) who did much to popularize prints. They published the largest number of lithographs except for Currier and Ives whom they preceded by a year. They appear, however, to have accorded even less recognition to the artists on whose talents they drew, and their prints are less frequently signed than those of other publishers.

BIBL.: *Proceedings of the American Antiquarian Society*, vol. 32 (April 1922), p. 68.

57 CAMP MEETING

Men and women between rows of tents. Above one tent, a pennant reading *Bethel*. Left corner, *Kellogg and Comstock, 150 Fulton St., N. Y. and 136 Main St., Hartford, Conn.* Right corner, *D. Needham, 12 Exchange St., Buffalo.*

Lithograph, colored. $9\frac{3}{4} \times 14\frac{1}{4}$.

LIT.: Peters, p. 247.

Camp meetings originated with Kentucky Methodists in 1799. These religious gatherings in the open air often lasted several days during which time the participants lived in tents. Such meetings were frequently held in nineteenth century New England, on Cape Cod and elsewhere. The *Bethel* on the pennant is the biblical word signifying *House of God*.

LENT BY Mr. Lewis N. Wiggins, Northampton, Mass.

FITZ HUGH LANE

58 THE NATIONAL LANCERS ON BOSTON COMMON

Company of lancers riding across Boston Common and being reviewed by a group of mounted officers. State House in middle background, spire of Park Street Church at right. Lower left: *C. Hubbard del.*; lower right, *Moore's Lithography, Boston*; center, *on stone by F. H. Lane.*

Lithograph, colored. $15\frac{7}{16} \times 21\frac{1}{8}$.

LIT.: Peters, pp. 261 and 288. I. N. Phelps Stokes and Daniel C. Haskell, *American Historical Prints*, etc., New York, 1932, p. 138, pl. 64 (repr.). Mary

Farwell Ayer, *Early Days on Boston Common*, Boston, 1910, opp. p. 52 (repr.).

Dated 1837. Print made from Hubbard's original painting on the banner presented to the National Lancers by the Governor of Massachusetts, Aug. 30, 1837. Dedicated to the corporation. The National Lancers, a volunteer military organization formed in 1836 with the motto, "Liberty, Union, and the Laws," was used to suppress riots and restore order, and served annually as the Governor's escort to Harvard Commencement.

LENT BY Mr. Herbert Lawton, Boston.

LOUIS PRANG AND COMPANY

A firm active in the publication of views and scenes of historical interest in the middle of the nineteenth century. Located at 34 Merchants Row, Boston, from 1858 to 1860, and at 159 Washington Street from 1861 to 1864. Publishers, among other prints, of *View of the Stone Fleet* and *Foraging* by Winslow Homer in the series *Campaign Sketches*. In later years Prang took up chromolithography.

59 OLD WAREHOUSE — DOCK SQUARE, BOSTON

On a street corner the old warehouse with the sign of Charles J. Lovejoy. Beyond this other buildings with merchants' signs. In the street two horse-drawn vehicles and several people. Other figures moving about on the sidewalks. Signed: *L. Prang & Co. Lith. 34 Merchants Row, Boston.*

Colored lithograph. $14\frac{3}{4} \times 18\frac{1}{8}$.

LIT.: Peters, p. 327. *The Month at Goodspeed's*, February, 1936, pp. 190-192 (repr.).

The building represented here, whose resemblance to a type of headgear common in the eighteenth century caused it to be known as the Old Cocked Hat, was closely associated from 1680 to 1860 with the commerce of Boston. It was known for many years as the Old Feather Store, and was illustrated in most of the guidebooks to Boston of the middle of the nineteenth century. At the time it was built it was actually situated on the waterfront.

LENT BY State Street Trust Company, Boston.

WILLIAM SHARP

Active 1832-1885

His most important work was in the field of color lithography with which he may have experimented in London as early as 1832. He is recorded as a talented draughtsman and craftsman "who led the way into new fields."

60 SHARP'S DRAWING ACADEMY

Three barefoot children: on either side a seated girl drawing, in the center a boy declaiming from an open book. In right foreground, beneath paper, palette, and paint brushes: *Sharp's Drawing Academy, 17 Tremont Row Boston*. To the left, above a basket of flowers, an inscription on masonry: *Published for the proprietor by — Boston 1840*.

Lithograph. $9\frac{1}{4} \times 12\frac{1}{2}$.

The classical character of these American *putti* is appropriate for an advertisement of an art academy. Such schools were common at this time; another in Boston was conducted by David L. Brown in 1828 on Court Street. William Sharp was established at 17 Tremont Row in 1840 and for that year only. The omission of the publisher's name shows that this print is probably a proof.

LENT BY Worcester Art Museum, Worcester, Mass.

TRADE CARDS

61a TRADE CARD FOR ANDREW BARCLAY, BOOKBINDER

A bookbinding shop lined with books. Man stands to right of table working on leather. Printed advertisement on panel below. Scrollwork frame with *A. B.* at top.

Copper engraving. $4\frac{1}{4} \times 4\frac{5}{8}$.

LIT.: *Old-Time New England*, XXVI, no. 4 (April 1936), p. 118 (repr.).

This print, attributed to Thomas Johnston and dated 1765-1767, is probably one of the earliest American trade cards. Johnston was born in Boston in 1708 and lived there until his death in 1767. He was also a map engraver

and a painter of heraldic devices as is suggested by the treatment of this trade card.

LENT BY American Antiquarian Society, Worcester, Mass.

61b TRADE CARDS FOR CHARLES D. BOSS, CRACKER MANUFACTURER, NEW LONDON, CONNECTICUT

Two cards. In the first, a group of picnickers on a beach watching sailing vessels; to the right in the distance, figures on horseback. The second shows a winter scene with houses in the distance and children playing. An ox team in foreground pulls a sleigh piled with logs; a small boy on top of load, a man in front.

Engraving on metal. $2\frac{7}{16} \times 4\frac{1}{16}$.

The technique of these prints suggests the engravings of the American Banknote Company. The winter scene has parallels with the paintings of George Durrie and the farm scenes published by Currier and Ives. These were probably printed about 1860.

LENT BY American Antiquarian Society, Worcester, Mass.

61c TRADE CARD FOR LEVI L. CUSHING, CARVER

Above, the stern of a ship decorated with garlands, cupids, and portrait medallions. Below, the stern of a ship seen from the side and, on the right, a man carving a figurehead bust of a man. Signed: *Engraved and Printed by N. Dearborn, 20 State Street.*

Wood engraving. $4\frac{3}{4} \times 3\frac{1}{4}$.

Only known trade card of this industry at the time it was flourishing in the middle of the eighteenth century. This type of carving was the leading form of sculpture in early America and therefore was important as providing training in the art of carving. The usual figurehead was a bust of a man or woman.

LENT BY American Antiquarian Society, Worcester, Mass.

61d TRADE CARD FOR MADAME WALSH, MILLINER, BOSTON

In a store a saleswoman and a customer accompanied by two little girls.

NEW ENGLAND GENRE

On a table to the left, three hats on hatstands and a cluster of feathers. An advertising panel within the frame of the table.

Wood engraving. $2\frac{3}{8} \times 3\frac{1}{2}$.

LENT BY American Antiquarian Society, Worcester, Mass.

61c TRADE CARD FOR O. F. WOODFORD, DEALER IN TOYS AND FANCY ARTICLES

Children outdoors playing with toys and accompanied by a man and woman. Frame of flowers and clusters of toys. Advertisement printed above and below.

Engraving on metal. $2\frac{1}{16} \times 3\frac{13}{16}$.

LENT BY American Antiquarian Society, Worcester, Mass.

POSTER

62 CIRCUS HANDBILL, WORCESTER, MASSACHUSETTS

A printed handbill listing the performers and announcing the date and place of a circus, decorated at the top with two scenes. To the left a performer is shown dancing on a tight rope with his feet in baskets and chains on his hands. In the other are three women tight rope walkers, one of them balancing on a bar which rests on the shoulders of the other two.

Woodcut. $17\frac{1}{2} \times 10\frac{1}{2}$.

LIT.: R. W. G. Vail, *Random Notes on the American Circus*, Worcester, 1934, pp. 46-48 (repr.).

Dated August 15, 1818. Tight rope acrobats had joined the circus by 1809 and from that time were a regular feature. The first woman performer on the wire in Boston was Mrs. Westayer in 1815. The subjects represented combine a certain primitive character with a feeling for the grotesque side of the circus.

LENT BY American Antiquarian Society, Worcester, Mass.

Sculpture

AMELIA PEABODY

1890—

Born Marblehead, Mass., now living in Boston. Has exhibited in several American cities.

BIBL.: *American Art Annual XXII* (1925) —, Washington, D. C. *Contemporary American Sculpture*, New York, 1929.

63 THE END OF AN ERA

One-horse cab, the driver seated in front with bowed head and folded arms. Marble. Length 19.

EXH.: Boston Society of Sculptors, 1927.

The epitaphic title comments significantly on this familiar nineteenth century vehicle, now obsolete. An interesting comparison may be made with Childe Hassam's rendering of the same subject in *Columbus Avenue, Boston* (see no. 8).

LENT BY Museum of Fine Arts, Boston.

BELA LYON PRATT

1867-1917

Born in Norwich, Conn. Entered the Yale School of Fine Arts at age of sixteen and in 1887 attended the Art Students League, New York. Studied under Saint-Gaudens, William Chase, and others, and in 1890 under Chapu and Falguière in Paris. Led his class in the Ecole des Beaux Arts. Returned in 1892 and was appointed instructor in modeling at Boston Museum of Fine Arts, which post he held until his death.

BIBL.: Chandler R. Post, *A History of European and American Sculpture*, Cambridge, Mass., 1921, II, pp. 249-250. Lorado Taft, *American Sculpture*, New York, 1930, pp. 491-496.

64 THE COUNTRY BOY

Barefoot boy with straw hat, open shirt, and rolled-up trousers carries pail, book, and slate.

Plaster. Height ca 12.

Executed in 1912 as the first sketch for a monument commissioned by Ivers W. Adams in memory of his own boyhood and erected in Ashburnham, Mass., October 27th, 1913. Like the *End of an Era* (see no. 63) this modern rendering of an old fashioned theme is an echo of nineteenth century genre and recalls the homely quality of the Rogers groups.

LENT BY Mrs. Bela Lyon Pratt, Newtonville, Mass.

ROWLAND RHODES

Active ca 1895

An Englishman employed as a designer for the Durgin silver factory, Concord, New Hampshire.

65 CY PRIME CARRYING WOOD

Middle-aged man with spectacles dressed for winter with cap and fur scarf and carrying bundle of firewood. Signed: *R. Rhodes, sculpt., 1895.*

Bronze. Height 21.

Cy Prime was a character in a play *The Old Homestead*. Here the model was Will Cressy, a native of Concord, who was a well known stage personality. He played opposite his wife in the Denman Thompson Company of *The Old Homestead*.

LENT BY New Hampshire Historical Society, Concord, N. H.

JOHN ROGERS

1829-1904

John Rogers, America's first genre sculptor of great popularity, was born in Salem, Massachusetts. His knack for modeling remained a hobby until he went abroad in 1858-59 to study the work of Europeans and stayed for a short time in Rome working in the studio of Spence, an English sculptor.

But there are few traces in his work of any European influence. After the exhibition of a small clay sketch, a genre group called *The Checker Players* received with great admiration at Chicago in 1859, Rogers soon learned to reproduce his clays in plaster and sell them in the published series of which eighty appeared between 1859 and 1892. Besides these groups, some of which were cast in bronze, Rogers produced portrait busts, allegorical marbles, and two large monumental pieces, the seated Lincoln at Manchester, New Hampshire, and an equestrian statue of General John F. Reynolds at Philadelphia. Though he worked mainly in a New York studio, Rogers like Homer remembered best the scenes and types of his New England background. In 1904 he died at New Canaan, Connecticut.

BIBL.: Dorothy C. Barck, "John Rogers, American Sculptor," *Old-Time New England*, XIII, no. 3 (Jan. 1933). Chandler R. Post, *History of European and American Sculpture*, Cambridge, Mass., 1921, II, pp. 230-231. Mr. and Mrs. Chetwood Smith, *Rogers Groups*, Boston, 1934.

66 CHECKERS UP AT THE FARM

A laughing farm lad points out his move to a standing woman holding a little boy. Across the board sits an elderly man in gentleman's dress.

Plaster cast. Height 20.

EXH.: Museum of the City of New York, 1936.

LIT.: Smith, *op. cit.*, pp. 49-51, 82, 109-111 (repr.). *Old-Time New England*, XIII, no. 3 (Jan. 1933), p. 101 (repr.).

This is the last of four similar subjects: one, *Checkers*, a clay sketch, sold for \$75 at the Cosmopolitan Bazaar, Chicago, in 1859; a second sketch, now in the Society for the Preservation of New England Antiquities in Boston and too fragile to be exhibited here, is one of his best pieces of work. This was made as a present to his mother and is the only clay sketch now known to exist. A third, *Checker Players*, modeled after the Chicago sketch, was published in 1860. The success of the subject was instrumental in convincing Rogers to do it again, and *Checkers up at the Farm* was brought out in 1877 and became one of the most popular of the groups. Approximately five thousand were sold. Its completely human and genre appeal and its New England flavor are just as apparent today, for it is a

fine example of Roger's ability to elevate the particular to the general. The farm lad's boots, the hoe he holds, the overturned basket on which he sits, and the barrel supporting the checkerboard are all incidents of one particular scene; so also are the fan his older opponent holds, the child's foot about to kick a piece on the board, even the cat playing beneath the stool; but the people themselves are types, not individuals, permanent examples of the quiet sentimentality Rogers gave to all his pieces.

LENT BY Society for the Preservation of New England Antiquities, Boston.

67 THE PEDDLER AT THE FAIR

Seated on his horse and looking down at the coaxing wife and grumbling husband, the peddler offers them wares out of his pack. Signed: *John Rogers, 1878.*

Plaster cast. Height 20.

EXH.: Museum of the City of New York, 1936.

LIT.: Smith, *op. cit.*, p. 88, no. 53. *Old-Time New England*, XIII, no. 3 (Jan. 1933), p. 108 (repr.).

The peddler, once a familiar sight at all New England country fairs, dominates the little scene and symbolizes with his expression the amusement we feel at seeing a husband obviously protesting against his wife's desire for the trinkets which hang from the peddler's hat and fill his box. The horse is strikingly realistic and its modeling gives authority to the story that Rogers, known also for his anatomical studies of horses, used to have them led into his studio to pose for him.

LENT BY Society for the Preservation of New England Antiquities, Boston.

68 A MATTER OF OPINION

Seated between two doctors, the patient submits her wrist to one for pulse-taking while the other strikes an angry and somewhat disheveled pose. Signed: *John Rogers, New York, 1884.*

Plaster cast. Height 21.

EXH.: Museum of the City of New York, 1936.

LIT.: Smith, *op. cit.*, p. 90, no. 57. *Old-Time New England*, XIII, no. 3 (Jan. 1933), p. 107 (repr.).

Of all the groups exhibited, this one is the most clearly anecdotal. Details of pose, expression, dress, and furniture add to the impression of storytelling, and its character is definitely humorous. The expressions of the two men are keys to the whole story. One is the essence of affability, the other is stiff with impatient anger. Between them the lady sits secretly aware of the storm above her head. The anger of the doctor whose opinion has not found favor is described by the overturned vase on the table, his umbrella thrust into the lady's lap, his coat buttoned awry, and his foot on his own hat. It is the old, old story of the pampered lady, the latest favorite, and the family practitioner who sees that there is nothing more serious the matter with his patient than boredom. Furniture and costumes give an accurate impression of the Victorian scene.

LENT BY Society for the Preservation of New England Antiquities, Boston.

ANONYMOUS

69 THE NAVIGATOR

Figure of man taking a sight with sextant. Dressed in blue coat with brass buttons, red waistcoat, grey trousers, beaver hat.

Polychrome wood. Height ca 24.

LIT.: *Catalogue of the Index of American Design Exhibition*, Fogg Art Museum, January 27–February 10, 1937. Zephaniah W. Pease, *A Visit to the Museum of The Old Dartmouth Historical Society*, New Bedford, 1932, p. 24 (repr.).

This figure hung over the door of the shop of James Fales, nautical instrument maker, located at the corner of Elm and Water Streets, New Bedford, from 1830 until about 1870. At this time similar carved wooden figures were commonly used as shop signs: a Chinaman for tea, a man in striped trousers for the barber, the familiar Indian for tobacco, and in one instance a ragged little man in iron manacles for a Rhode Island jail and now in the Rhode Island Historical Society at Providence. America's real maritime supremacy followed the publication of Nathaniel Bowditch's *New American Practical Navigator*, published in 1802, a book which was to improve our navigation so enormously as to make American sailing the

best in the world for nearly half a century and which is still a standard reference.

LENT BY Old Dartmouth Historical Society and Whaling Museum, New Bedford, Mass.

WEATHERVANES

70 MAN DRIVING A PIG

A bearded man, holding a stick in one hand, is driving a pig. The base is in the shape of a butcher's knife.

Painted wood and wire. $17\frac{1}{2} \times 31\frac{3}{4}$.

Dated about 1835. Belonged to Captain David West, who owned a slaughterhouse on Oxford Street, Oxford Village, Fairhaven, Mass.

LENT BY Old Dartmouth Historical Society and Whaling Museum, New Bedford, Mass.

71 BOWLING

A man in a small hat aims his ball at four pins on the shorter arm of the vane.

Wrought iron, gilded, traces of blue paint. $15\frac{3}{4} \times 27\frac{5}{8}$.

Removed a year ago from a small building behind a house in Boscawen, N. H., built in 1806 and owned by relatives of Daniel Webster. The weathervane was made probably about the time the small building was erected, ca 1840.

LENT BY Mr. Rudolph P. Pauly, Boston.

72 HORSE AND SULKY

Man in a sulky driving a race horse.

Sheet copper, lead, and iron wire; traces of brown paint. 23×38 .

EXH.: Junior League, New York, April 7, 1934. Detroit Institute of Art, October, 1935. Downtown Gallery, Index of Design Sculpture, October, 1937. Philadelphia Art Alliance, January, 1937. Denver Art Museum, April, 1937. Museum of Modern Art, February, 1938. Vassar College, March, 1938.

LIT.: *The Detroit News*, October 16, 1935 (repr.). *Index of American Design* (repr.).

Currier and Ives prints of well known race horses were much used by the makers of weathervanes. This was, no doubt, made after a print of one of the favorites of the turf, probably the famous *Ethan Allen* in the latter part of the nineteenth century. It is the largest known representation of this subject in a weathervane.

LENT BY American Folk Art Gallery, New York.

Decorative Arts

NEEDLEWORK

The earliest samplers were utilitarian, serving to record decorative motifs, hence the name *sampler*. In America, by the end of the eighteenth century, they had acquired a freshness of color and originality of design not found in English examples. Some were copied from European models but others clearly reflected the American taste for representing contemporary life. Embroidered on linen with silk or wool thread in cross-stitch, they were usually rectangular in shape with average dimensions of 15 x 12.

The mourning piece is another type of handwork done by the New England colonists, a domestic version of the Greek grave stele. As the name implies, it showed persons mourning at a tomb under a weeping willow. The figures often represented the family of the deceased, but were sometimes allegorical. They were embroidered with silk or wool in varying stitches on painted or printed cards which indicated the design.

73 CHANDLER (?) WEDDING PROCESSION

A wedding procession, with a church in background, and a coach with horses at the right. Dated, above the church door: 1756.

Petit Point. 21½ x 15.

The pageantry of this wedding recalls life in the days of the English Colonies in America and is, for this reason, in contrast to the predominantly Republican character of most of the other examples in the exhibition. The

panel was purchased by Nathaniel Paine from the sale of the effects of his mother-in-law, Mrs. Gardner Chandler, in 1765. It was worked either by Hannah or Mary Chandler.

LENT BY American Antiquarian Society, Worcester, Mass.

74 COLLEGE HILL, PROVIDENCE

University Hall, Brown University. In the center, the old State House and various figures. On a vase of flowers below, inscription: *Cynthia Burr is my name and with my needle I wrought the same*. Alphabet, dates, and name above. At top, *Let Virtue be a Guide to Thee*. Signed: *Cynthia Burr, Providence, March 8, 1786*.

Satin; cross and tent stitches and eyelets. $15\frac{1}{2} \times 13\frac{1}{2}$.

LENT BY Museum of Art, Rhode Island School of Design, Providence, R. I.

75 MOURNING PIECE

Three figures mourning under a weeping willow in a cemetery. Cohasset harbor in the background. Tombstone dated *a. 1779* and inscribed:

*This lovely bird
Beginning to expand
Was soon transplanted
To a happier land.*

Water color on silk, satin stitching and French knots. Oval, $15 \times 10\frac{3}{4}$.

This is the grave of the infant Catherine Nichols. It is not known whether the three figures represent her sisters Grace, Lydia, and Sally, or the allegorical figures, Faith, Hope, and Charity. The ships in the harbor were probably owned by the family. One of the figures holds an anchor, symbolic of Hope and of the family interests. This mourning piece has remained in the family since its origin.

LENT BY Mr. Sargent Collier, Boston.

CHINA AND GLASS

The Colonists established potteries in Pennsylvania, Connecticut, and Vermont. Their productions were crude and simply decorated, and the better quality of table-ware was imported from England. As early as 1790 the English ware carried designs of American scenes after local sketches.

The earliest printed pottery for the American market was made in Liverpool toward the end of the eighteenth century. It was usually in the form of cream-colored pitchers, jugs, and bowls, decorated with black transfer prints. Ships and maritime emblems, fraternal devices, and cartoons relating to affairs in America were particularly popular in Liverpool ware. From America designs were often sent to the potters by individuals who wanted a special order made.

Staffordshire was the most important source of printed ware. Early in the nineteenth century the designs were in blue, other colors being used later. Most of the Staffordshire potters are represented in this exhibition. The engravers employed by the potters did little more than copy sketches or paintings of American artists. A popular form of earthenware produced by the Staffordshire potters for the American market was children's mugs. They were usually decorated with Benjamin Franklin's maxims and proverbs which the children were expected to memorize. The most popular views were of cities, colleges, and historical monuments; and genre elements were generally introduced. Modes of transportation are frequently found on Staffordshire and also on cup-plates, the most common form of pressed glass produced at Sandwich and Cambridge, Massachusetts. The earliest glass made in New England is from Connecticut, about 1785, and includes many of the dark whiskey flasks.

WILLIAM ADAMS

Before 1829

Operated a pottery independently at Stoke-on-Trent until about 1829, when he took his sons into partnership. Most of his dark blue designs of American scenes were produced at Stoke.

76 MITCHELL AND FREEMAN'S CHINA AND GLASS WAREHOUSE, BOSTON

Design indistinct. Warehouse shown with ships in the distance. Stevedores in the foreground carry bales and boxes into the building. Signed: *Adams Warranted Staffordshire*.

Staffordshire plate printed in dark blue. Diameter 9.

LIT.: Barber, p. 87 (repr.). Camehl, pp. 35-36 (repr.). Earle, p. 340. Halsey, p. 224 (repr.).

The scene depicted here is similar to many found in early prints showing the commercial activity of Boston. The warehouse stood on Chatham Street near the wharf from 1828 to 1832.

LENT BY Mr. and Mrs. Bertram K. Little, Brookline, Mass.

WILLIAM ADAMS AND SONS

After 1829

About 1835, William Adams & Sons established a pottery at Tunstall. They abandoned the old dark blue designs and used the red, black, and brown found on Staffordshire of this period.

77 VIEW NEAR CONWAY, NEW HAMPSHIRE

Delicate decorative pattern, with wide floral borders in a pale color. Two figures are seen walking toward a log cabin, with mountains in the distance. Signed: *Adams*.

Staffordshire plate printed in red. Diameter 9.

LIT.: Barber, p. 89 (repr.). Camehl, p. xii (repr.). Earle, p. 165. *Antiques*, XXX, no. 5 (Nov. 1936), p. 218 (repr.).

The work of this period (about 1835), typical of later Staffordshire and of Adams & Sons, is often printed with elaborate landscape views instead of isolated buildings. The sources of these scenes for both the Jackson and Adams potteries were often the paintings of John Cole, landscape artist who lived in Boston and New York. He spent some time in the White Mountains, at that time a wilderness with only a few log huts like the one seen here. Cole's view of New Hampshire was widely reproduced in geography and history books of the day as well as on Staffordshire.

LENT BY Mr. and Mrs. Bertram K. Little, Brookline, Mass.

J. AND J. JACKSON

Before 1843

The firm of J. and J. Jackson worked at Burslem previous to 1843 and produced many scenes of Boston, Philadelphia, and New York. Like the later works of the Adams, their plates are printed in a variety of colors, have wide floral borders and fluted edges, and often show varied scenes of landscapes and figures in activity.

BIBL.: Sophronia Snow, "Delineators of the Adams-Jackson American Views," *Antiques*, XXX, no. 5 (Nov. 1936), pp. 214-219; XXXI, no. 1 (Jan. 1937), pp. 26-30.

78 FORT CONANICUT, RHODE ISLAND

Fort on bluff in background. Men in a boat, fishing. Signed: *Jacksons Warranted*.

Staffordshire plate printed in violet. Diameter 7.

COLL.: Edward B. Aldrich, Providence.

LIT.: Barber, p. 97. *Bulletin of Rhode Island School of Design*, XXIV, no. 1, p. 7 (repr.).

This scene, like most of the Jackson landscapes, was probably designed by Thomas Cole about 1845.

LENT BY Museum of Art, Rhode Island School of Design, Providence, R. I.

JOHN AND WILLIAM RIDGWAY

Active 1814-1830

This firm was one of the most important manufacturers of Staffordshire for the American market and issued a series of dark blue designs called *The Beauties of America*, many of which were scenes of Boston. In 1830 the partnership was dissolved, and William Ridgway devoted his attention almost entirely to the American market.

79 BEAUTIES OF AMERICA: OCTAGON CHURCH, BOSTON

The pattern is printed in a clear dark blue, with the characteristic Ridgway rose and leaf medallion border. In the background a church framed by

trees. People riding in a carriage in the foreground. Signed: J & W RIDGWAY.

Staffordshire soup-plate printed in dark blue. Diameter 9 $\frac{3}{4}$.

COLL.: Edward B. Aldrich, Providence.

LIT.: Barber, p. 58 (repr.). Camehl, p. 34 (repr.). Earle, p. 337. Halsey, p. 221 (repr.). *Bulletin of Rhode Island School of Design*, XXIV, no. 1, p. 8.

The old New South Church, called the Octagon Church because of its shape, provided a popular design reproduced about 1820 on all sorts of Staffordshire table-ware. The building was designed by Bulfinch and stood at Summer and Bedford Streets from 1814 to 1868. The residence of Nathaniel Goddard, an old Boston merchant, is seen to the right of it.

LENT BY Museum of Art, Rhode Island School of Design, Providence, R. I.

JOHN ROGERS AND SON

Active 1815-1852

Numerous American designs in a superior quality of table-ware were produced at Burslem under the firm name of J. Rogers & Son. The best known of these are three different views of the Boston State House.

80 STATE HOUSE, BOSTON

Characteristic Staffordshire pitcher, with a straight rim and squat, bulging bowl. Boston State House and surrounding buildings framed by trees. Cows grazing on Common in foreground, and boy pushing a plow or wheelbarrow.

Staffordshire pitcher printed in dark blue. Height 6 $\frac{1}{4}$.

LIT.: Barber, p. 94. Camehl, p. 26 (repr.). Earle, p. 338 (repr.). Halsey, p. 212 (repr.). N. Hudson Moore, *Old China Book*, New York, 1903, p. 69 (repr.). *Bulletin of Rhode Island School of Design*, XXV, no. 4, p. 69. *Old China*, II, no. 11, p. 221. Gregor Norman-Wilcox, "Staffordshire Views of the Boston State House," *Antiques*, XX, no. 6 (Dec. 1931), pp. 363-364 (repr.); XXIX, no. 3 (March 1936), p. 109 (repr.).

This pitcher demonstrates the use of a Staffordshire pattern extremely popular on all sorts of table-ware. The same scene is found on pitchers of

many sizes in combination with various scenes and decorative motifs on the other side. While numerous views of the State House were made by other firms, this is the most interesting because of the genre scenes in the foreground. To the right is the mansion of John Hancock, on whose land the new State House was built in 1795. Hancock's cows continued to find pasture on the Common until 1830 when complaints of bovine assaults became so frequent that cows were excluded.

LENT BY Society for the Preservation of New England Antiquities, Boston.

RALPH STEVENSON AND WILLIAMS

About 1820

Perhaps the most artistic and best drawn designs of American subjects were produced by a manufacturer designated by the letters R. S. W. or R. S. & W. It has usually been assumed that these initials stand for the firm of R. Stevenson and Williams. The pottery made by this firm possesses a simple and realistic border pattern of oak leaves and acorns. They did many scenes of Boston and Harvard.

81 HARVARD COLLEGE

Printed in dark-blue, with oak leaf border. Holworthy, Stoughton, Hollis, and Harvard Halls, with the steeple of Christ Church behind trees on the right; figures walking in the foreground.

Staffordshire soup-plate printed in dark blue. Diameter 10.

EXH.: Harvard Tercentenary Exhibition, 1936.

LIT.: Barber, p. 83. Earle, p. 348 (repr.). Halsey, p. 226 (repr.). Arthur H. Merrit, "Staffordshire Views of American Universities," *Antiques*, XXIV, no. 4, p. 127 (repr.).

Scenes of American universities were particularly popular with the Staffordshire potters, and fifteen views of Harvard alone, most of them by R. S. W., are to be found. Perhaps the best of these, exhibited here on a soup-plate, was copied together with other Harvard views from a painting made by Alvin Fisher in 1821. His work, which still hangs in University Hall, is so closely duplicated on the pottery that there is reason to

believe he made sketches for the engravings and sent them to Staffordshire himself.

LENT BY Mr. and Mrs. Bertram K. Little, Brookline, Mass.

JOSEPH STUBBS

Active 1790-1829

A prominent potter at Burslem, who manufactured extensively for the American market. His characteristic border design is a combination of scrolls and flowers divided into sections by eagles. Some of his patterns are known to be taken from contemporary prints.

82 NAHANT HOTEL

Hotel at Nahant with rocks and fishermen in the foreground.

Staffordshire plate printed in dark blue. Diameter 9.

LIT.: Barber, p. 73. Camehl, p. 39 (repr.). Earle, p. 354 (repr.). Halsey, p. 230 (repr.). Moore, *op. cit.*, fig. 36 (repr.). *Antiques*, XXIX, no. 3 (March 1936), p. 147 (repr.).

The view of Nahant was popular on Staffordshire, here unusually clear for an early plate printed in dark blue. It depicts the gay aspect of New England life enjoyed at Nahant after 1820, when the hotel was built and people began to realize the advantages of the spot as a summer resort. An excellent place for fishing and shooting, as shown on the plate. In the distance the steamer "Eagle," which made daily trips to Boston. A print in Snow's *History of Boston* (1825) provided Stubbs with this scene. Robert Salmon painted a similar view of Nahant in 1840 (Shattuck Collection).

LENT BY Society for the Preservation of New England Antiquities, Boston.

ANONYMOUS

83 "KEEP THY SHOP AND THY SHOP WILL KEEP THEE"

Cylindrical mug with small handle. A clear black design decorates the entire surface. The maxim is printed on either side of a barber shop scene.

Staffordshire child's mug printed in black. Height $2\frac{1}{2}$.

LIT.: Barber, p. 144. Camehl, p. 166 (repr.). Margaret H. Jewell, "A Collection of Mugs," *Old-Time New England*, XXV, no. 2, p. 68 (repr.).

The maxim reads: "Keep thy Shop and thy Shop will keep thee. If you would have your business done, go; if not, send." At the sides: "Being lessons for youth on Industry, Temperance, Frugality, etc. The way to Wealth, or Dr. Franklin's Poor Richard Illustrated."

LENT BY Society for the Preservation of New England Antiquities, Boston.

84 "IF YOU WOULD KNOW THE VALUE OF MONEY, TRY TO BORROW SOME"

Cylindrical mug, light brown with a heavy crackle, printed in dark brown. Motto above and on the sides, with a family scene.

Staffordshire child's mug printed in brown. Height $2\frac{1}{2}$.

LIT.: Barber, p. 144. Camehl, p. 166. *Old-Time New England*, XXV, no. 2, p. 70 (repr.).

The maxim reads: "If you would know the value of money, try to borrow some. When the well is dry, they know the worth of water." Two boys, smartly dressed and ready to go out, look hopefully at their father who sits in a chair by the window, with his hands kept firmly in his pockets.

LENT BY Society for the Preservation of New England Antiquities, Boston.

85 SAVINGS BANK

Mug with scene of a Savings Bank and figures.

Staffordshire child's mug printed in green. Height $2\frac{1}{2}$.

LIT.: Camehl, p. 166.

Though there is no motto printed on this mug, it is related to those with the Franklin maxims. A moral is told by the miserable old man walking past the Bank in contrast to the prosperous figures on the steps.

LENT BY Society for the Preservation of New England Antiquities, Boston.

86 INFURIATED DESPONDENCY, A DROLL SCENE IN NEW-BURY PORT

Cream-colored earthenware pitcher. On the front, a black transfer print of a man throwing a skillet; on the back, a political cartoon.

Liverpool pitcher printed in black. Height $7\frac{1}{2}$.

EXH.: China Students' Club Exhibit, Boston Public Library, March 1937.

LIT.: Nina Fletcher Little, "The Cartoons of James Akin upon Liverpool Ware," *Old-Time New England*, XXVIII, no. 3, p. 105 (repr.).

This was made from the cartoon of Edmund Blunt throwing a skillet, issued by James Akin (see no. 40) after their quarrel in 1805, and taken to England to be printed on Liverpool pitchers and bedroom ware. These were sent over to America and sold in large numbers in Newburyport. Blunt was so infuriated by this insult that he bought up and broke as many pieces as possible; hence their rarity.

LENT BY Mr. and Mrs. Bertram K. Little, Brookline, Mass.

87 NEW BEDFORD

A New Bedford street with buildings on one side, children playing, and groups of men and women. To the left, a team of oxen drawing a load of hay. Whaling scenes on border. Above, commemorative plaques with the name of the city; below, inscription: *New Bedford Fifty Years Ago*. *Original Painting by William A. Wall in 1857*. Dated 1906.

Plate of Buffalo pottery printed in blue. Diameter $10\frac{1}{4}$.

This type of modern Buffalo ware is derived from Staffordshire, for which William A. Wall made many designs.

LENT BY Society for the Preservation of New England Antiquities, Boston.

88 SUCCESS TO THE RAILROAD

Pint flask with relief design of horse-drawn wagon on rails.

Molded green glass. Height $6\frac{7}{8}$.

LIT.: Moore, *Old Glass*, p. 304 (repr.). Van Rensselaer, *Early American Bottles and Flasks*, Peterboro, N. H., 1926. Harry Hall White, "Keene, New Hampshire," *Antiques* (June 1927) (repr.).

The various means of transportation in New England were favorite subjects on both china and glass. This flask was made at the Keene Glass Works in New Hampshire. Variants were produced at several glass factories in New England and New York. They date from the 1820's, when such rail-

roads as the Boston & Lowell and the Boston & Worcester were first being contemplated, before steam power was used.

LENT BY Wells Historical Museum, Southbridge, Mass.

89 SANDWICH GLASS SALT

Shallow bowl with pattern of children and animals, and border of grapes in relief.

Pressed glass, colorless. Height $\frac{7}{8}$, diameter $2\frac{1}{8}$.

COLL.: Mrs. H. Martin Brown, Providence.

Though Sandwich glass is closely associated with New England, it is unusual to find a scene of everyday life depicted. Most of the designs are commemorative, with a single ship, monument, or portrait. By 1827, Sandwich glass was produced in considerable quantities.

LENT BY Museum of Art, Rhode Island School of Design, Providence, R. I.

90 TOBACCO GROWING (SNUFFBOX)

A man with a hoe and a woman with a watering pot near a tobacco plant. Implements for its cultivation appear above. Outlines incised and figures painted in brown and orange. Dated 1828.

Horn, painted. Length 3, width 2, height $\frac{7}{8}$.

This snuffbox was made in New England and depicts tobacco growing, perhaps in Connecticut. Such boxes are often decorated with the romantic foreign scenes found on china, but a picture of American life is unusual.

LENT BY Mr. and Mrs. Bertram K. Little, Brookline, Mass.

91 NEGRO PREACHER (TRAY)

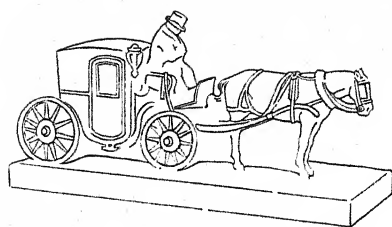
A Negro preacher in a pulpit before a New England congregation.

Papier-mâché, painted in oil. 21 x 27.

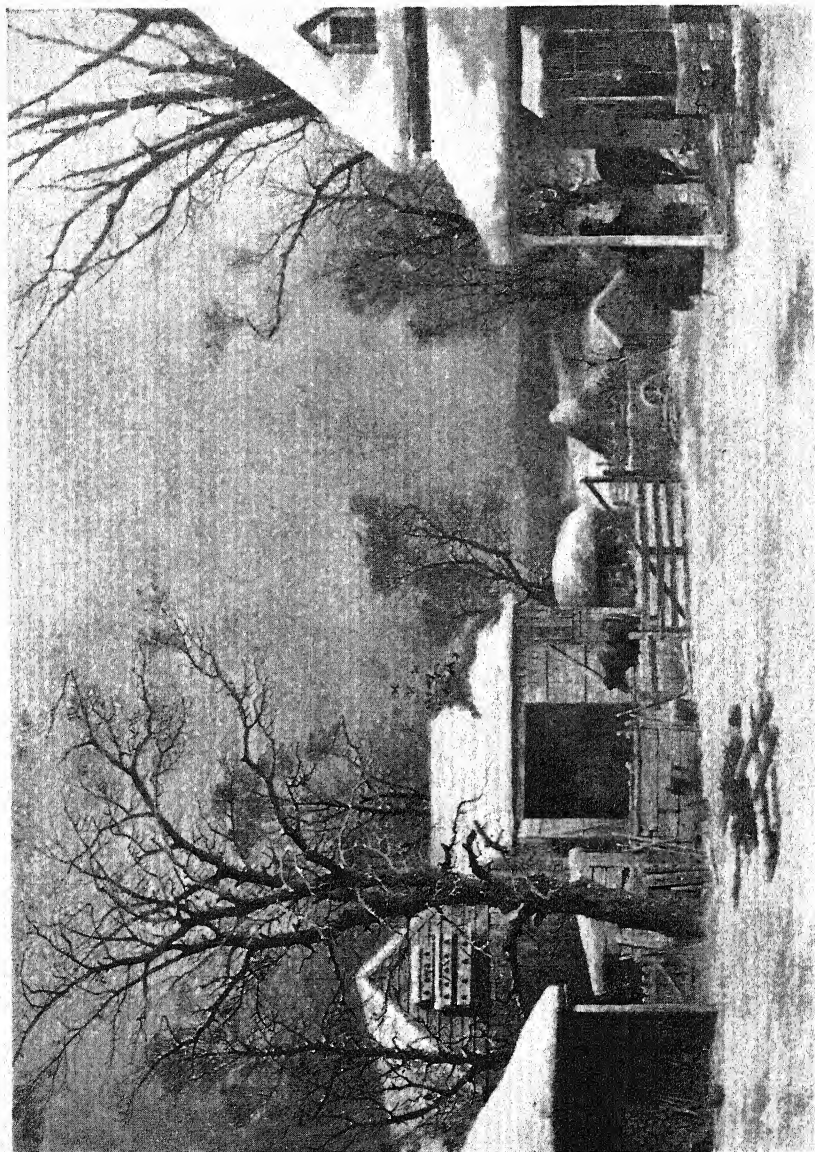
COLL.: Miss Lucy T. Aldrich, Providence.

This tray, made in Boston, is believed to have been painted between 1800 and 1820.

LENT BY Museum of Art, Rhode Island School of Design, Providence, R.I.



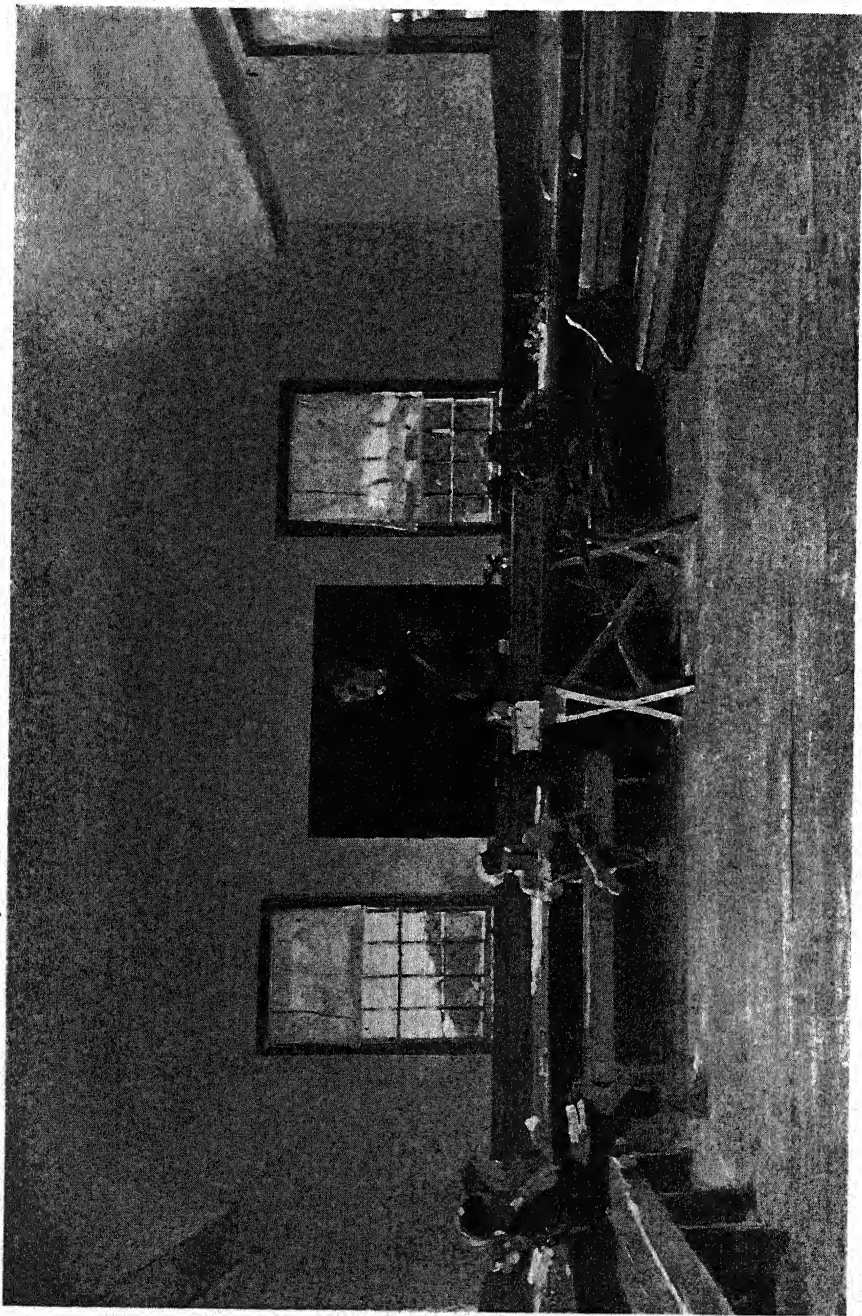
The sympathetic representation of *The End of an Era* symbolizes the close of a chapter of New England Genre, and of this exhibition.



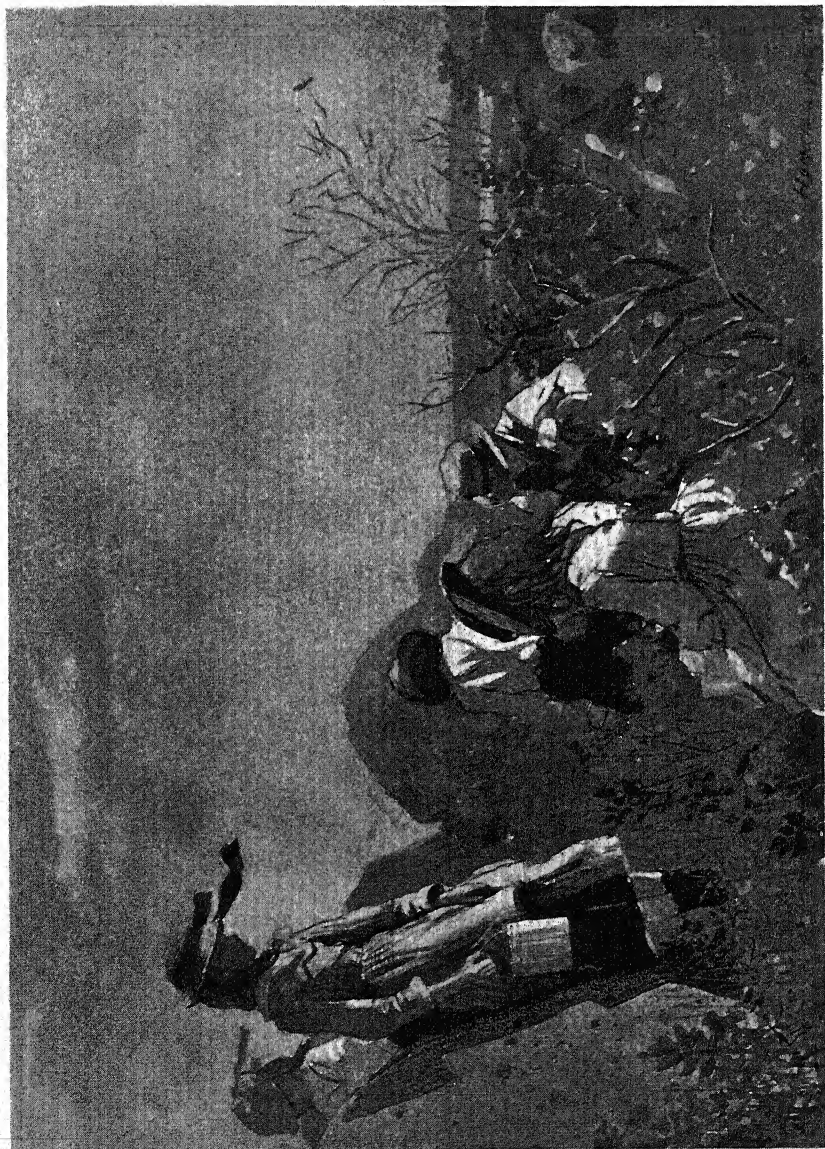
4. FARMYARD, WINTER
GEORGE H. DURRIE



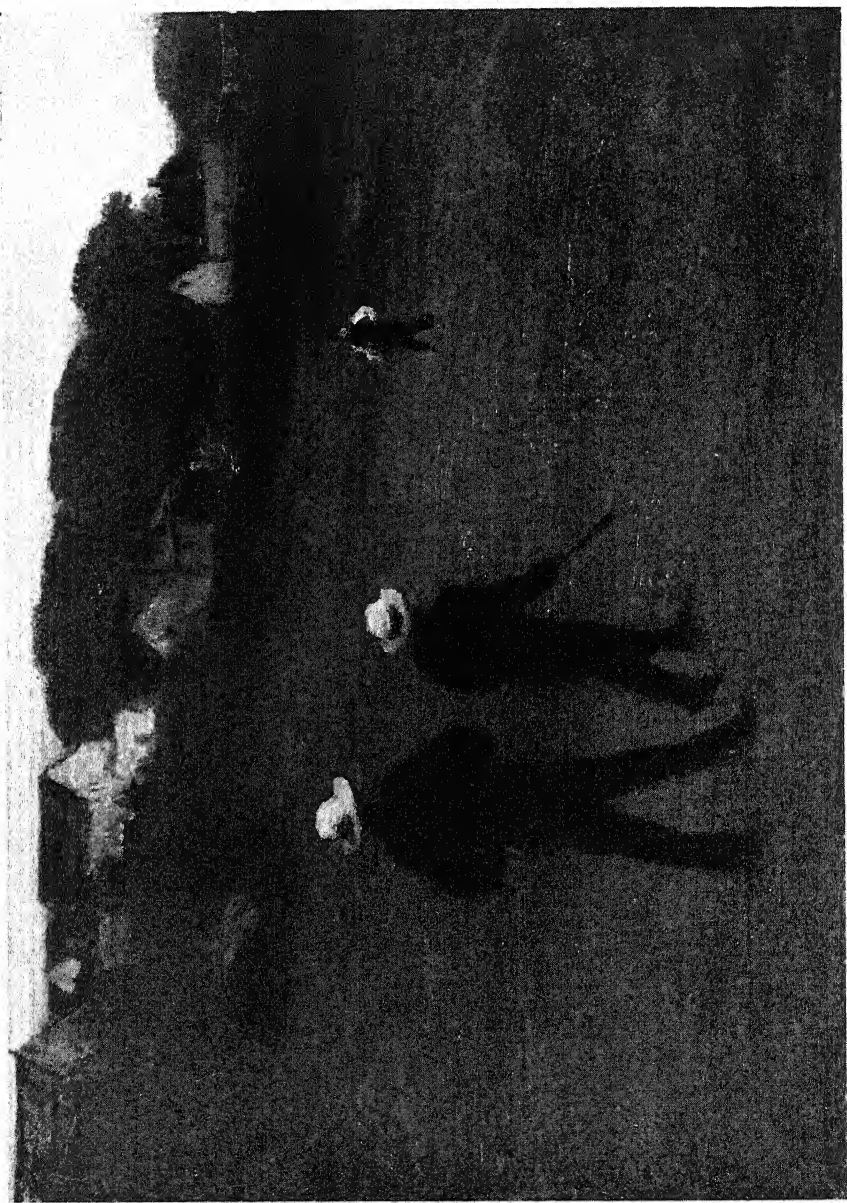
8. COLUMBUS AVENUE, RAINY DAY
CHILDE HASSAM



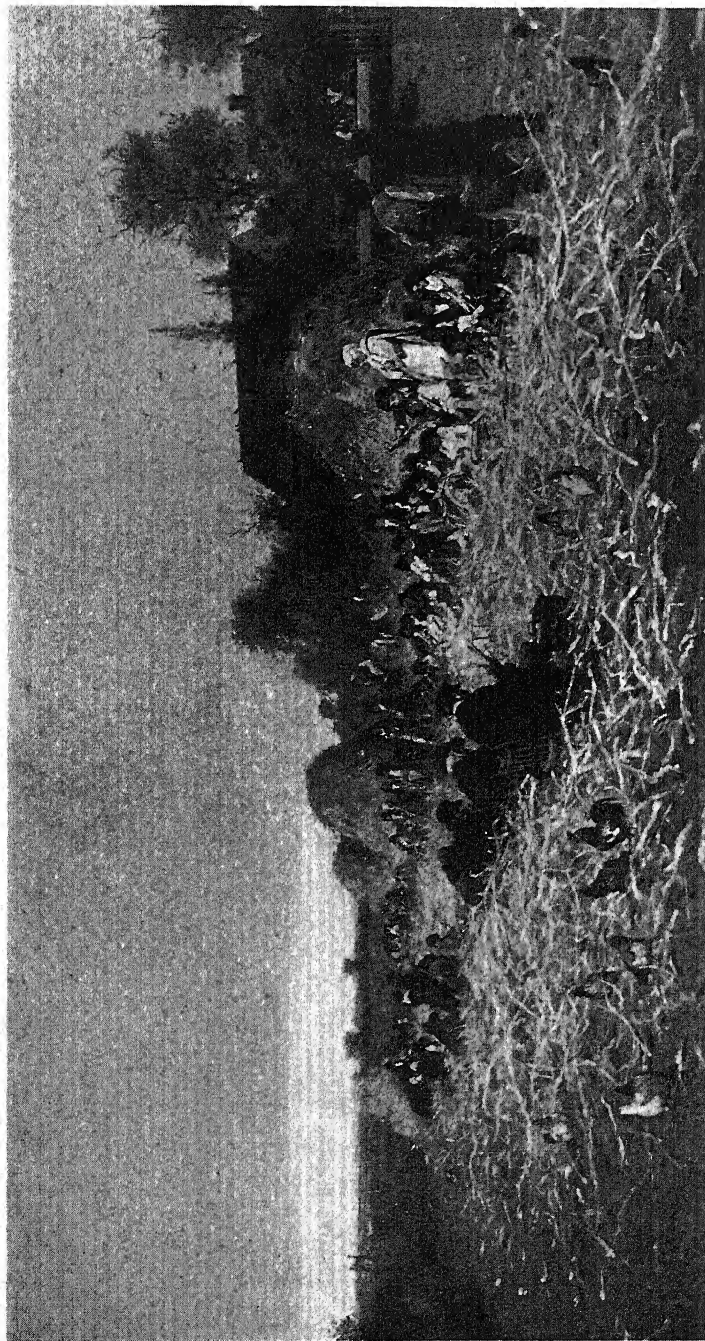
10. NEW ENGLAND COUNTRY SCHOOL
WINSLOW HOMER



11. THE BERRY PICKERS
WINSLOW HOMER



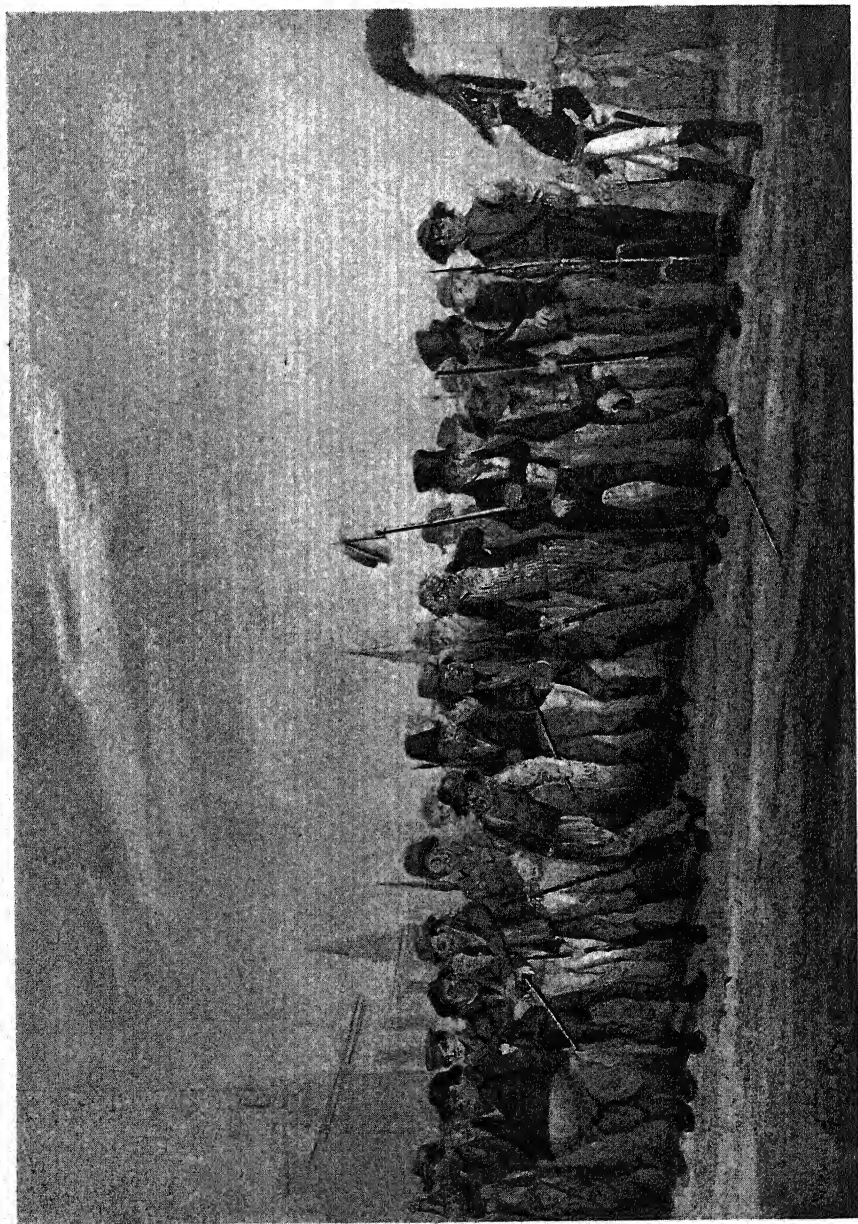
14. THE BALL PLAYERS
WILLIAM MORRIS HUNT



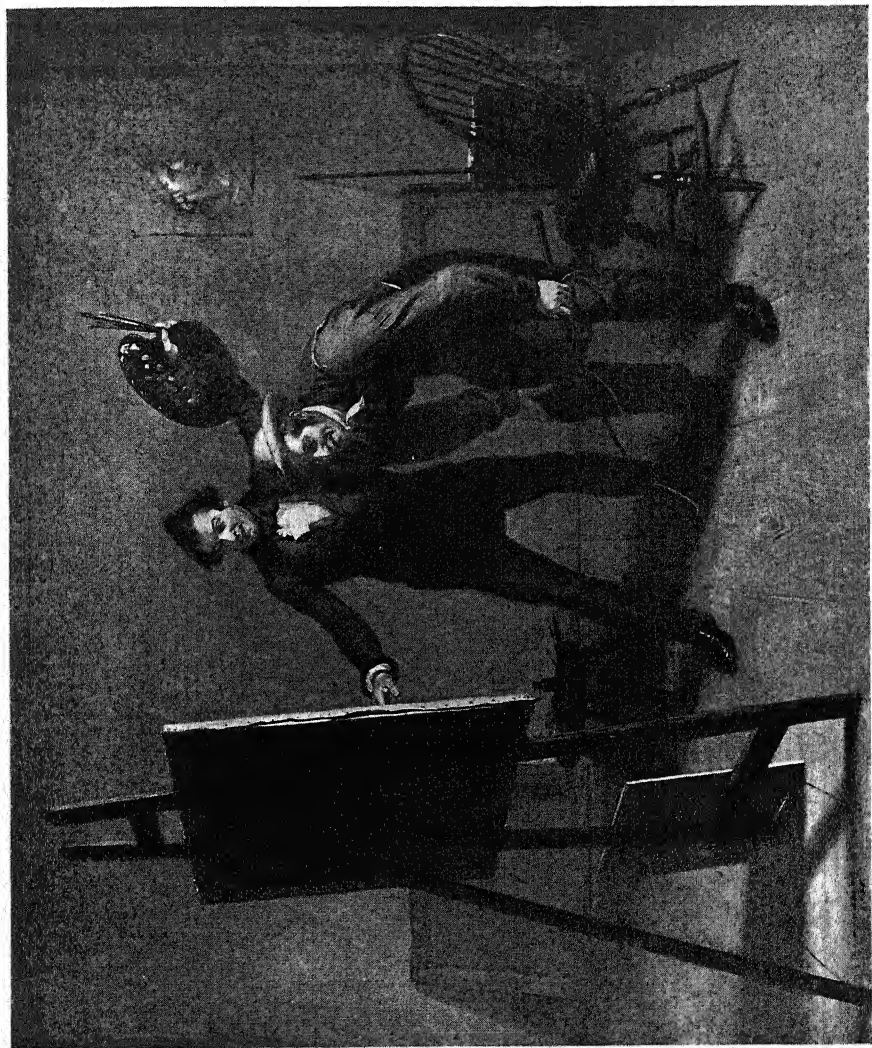
Courtesy of the Art Institute of Chicago

17. CORN HUSKING BEE

EASTMAN JOHNSON

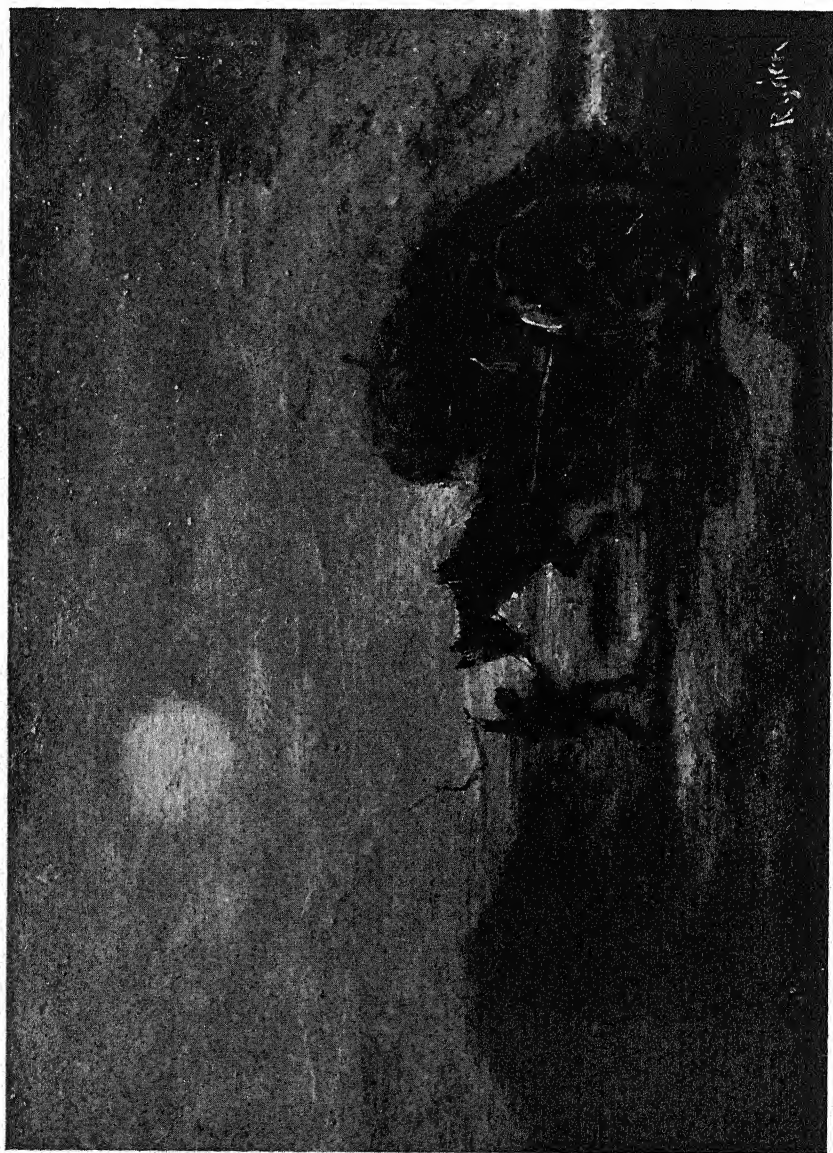


19. MILITIA MUSTER
DAVID CLAYPOOLE JOHNSTON

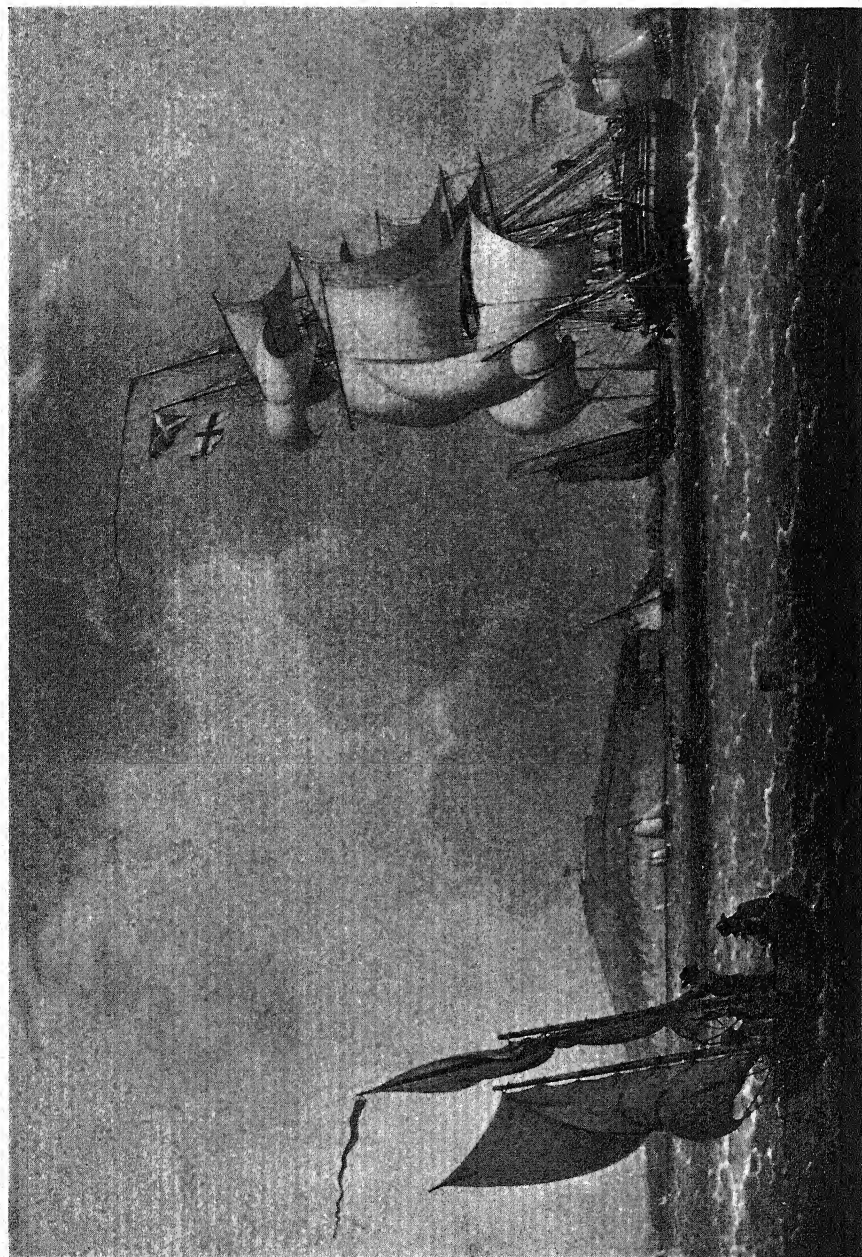


21. THE PAINTER'S TRIUMPH

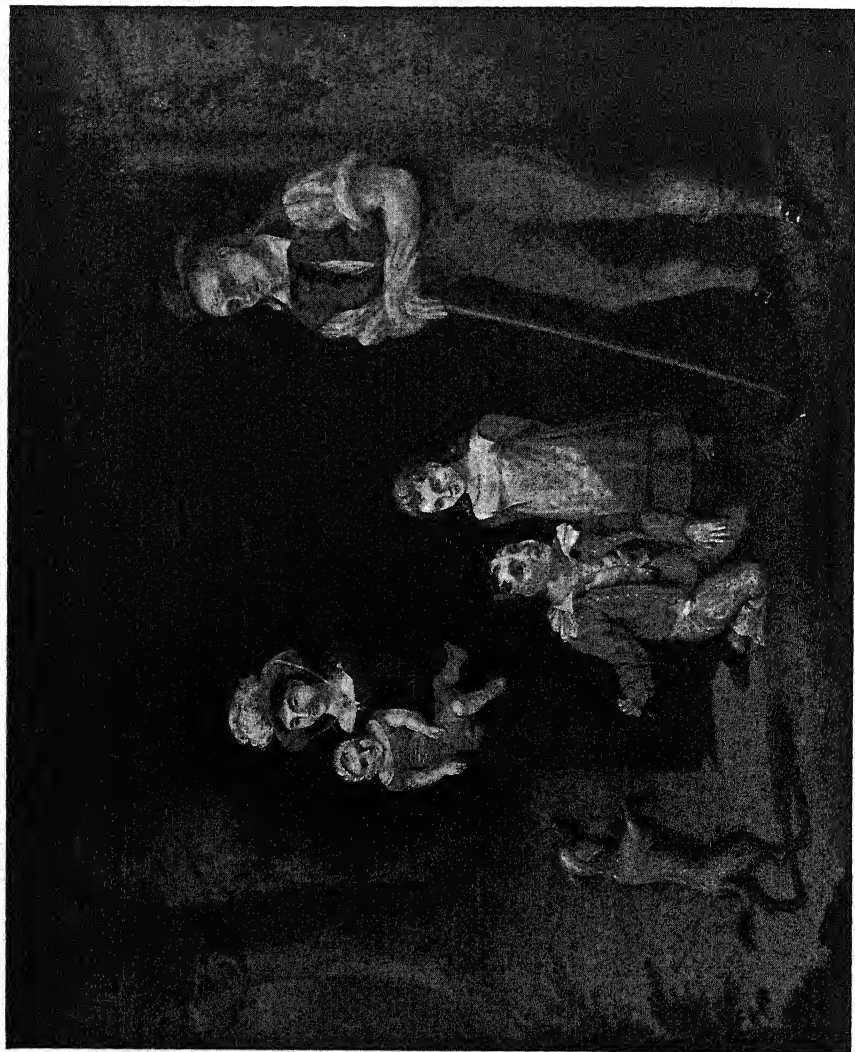
WILLIAM SIDNEY MOUNT



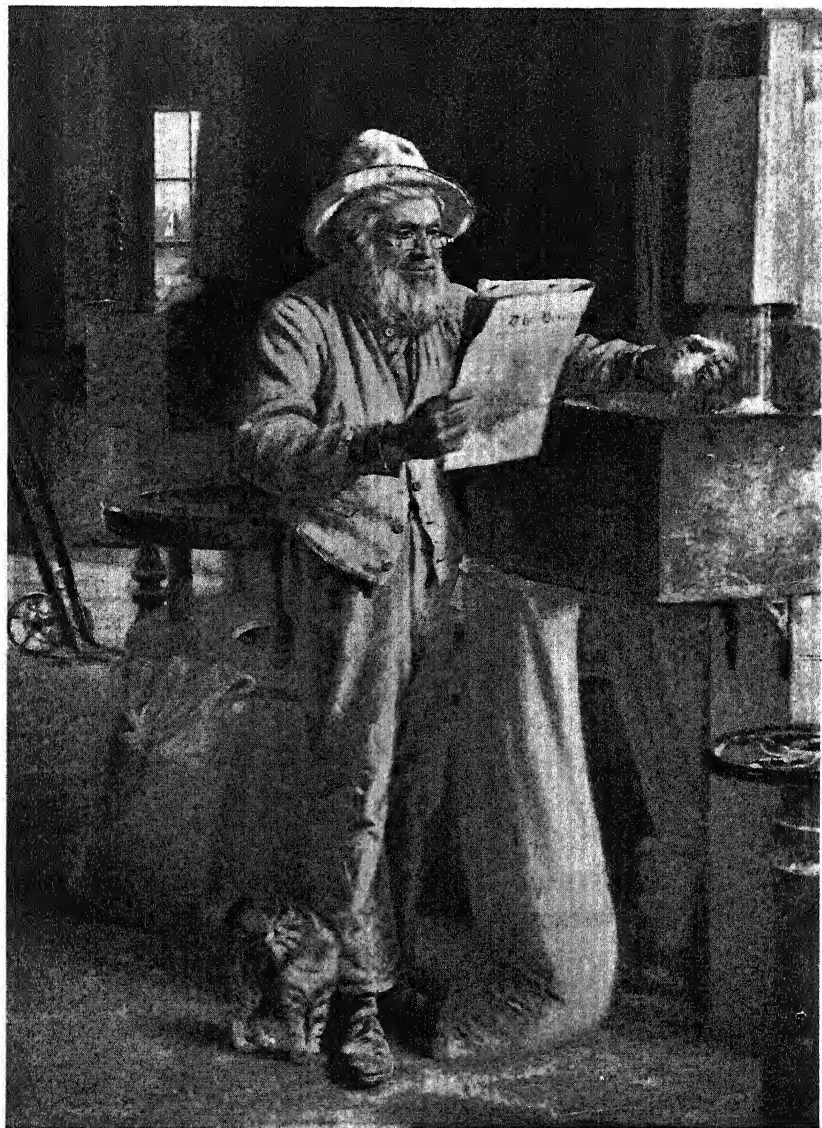
25. THE HAYCART
ALBERT PINKHAM RYDER



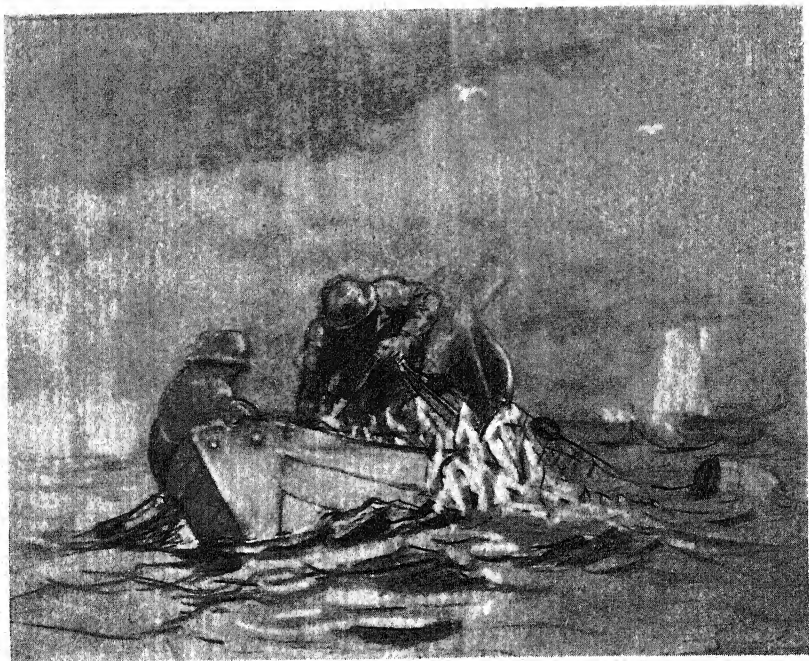
27. SHIP COMING IN
ROBERT SALMON



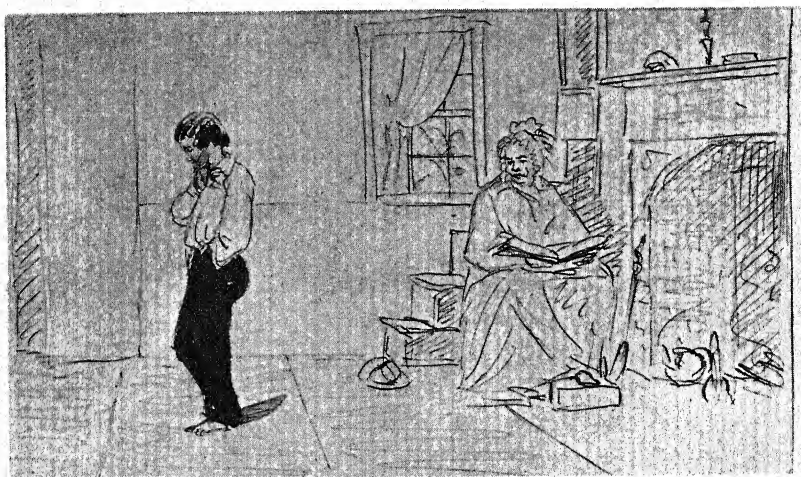
31. FAMILY GROUP
MOSES SWETT



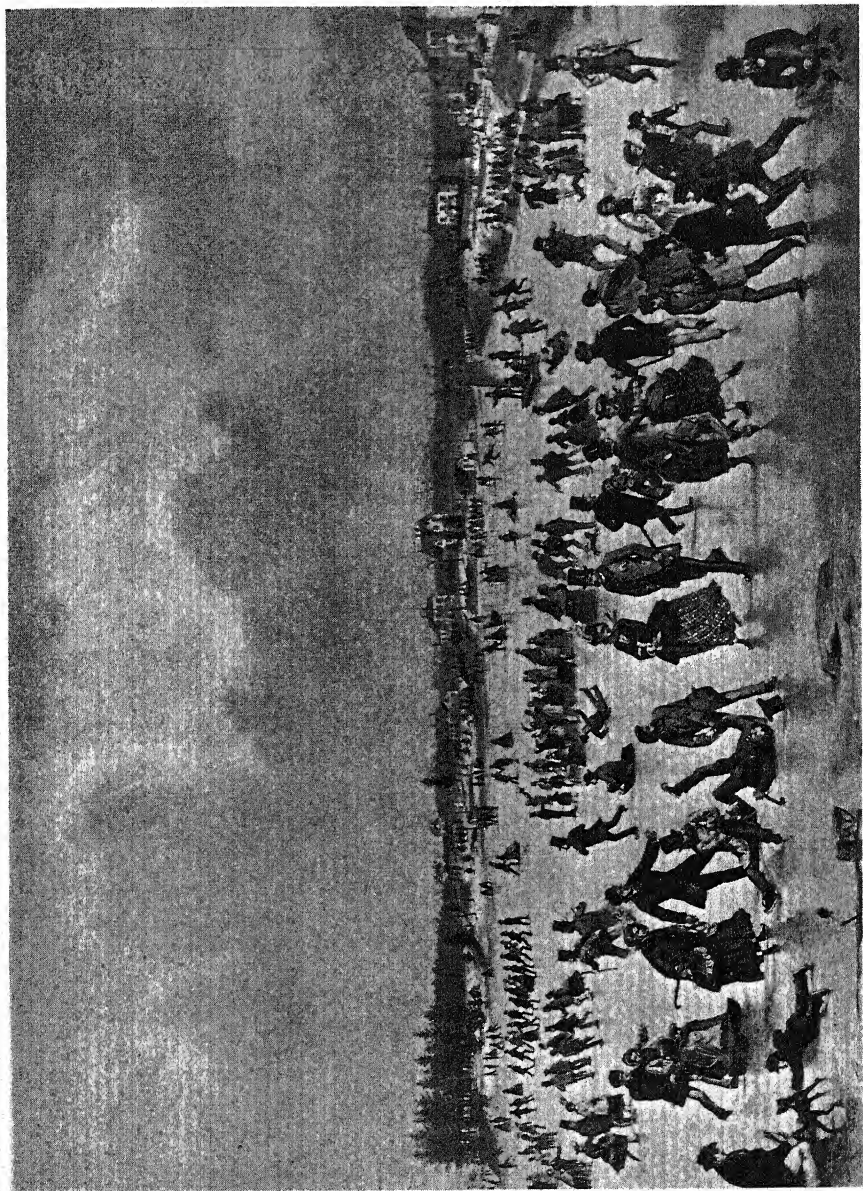
35. THE MILLER
THOMAS WATERMAN WOOD



37c. BANKS FISHERMEN OR THE HERRING NET
WINSLOW HOMER

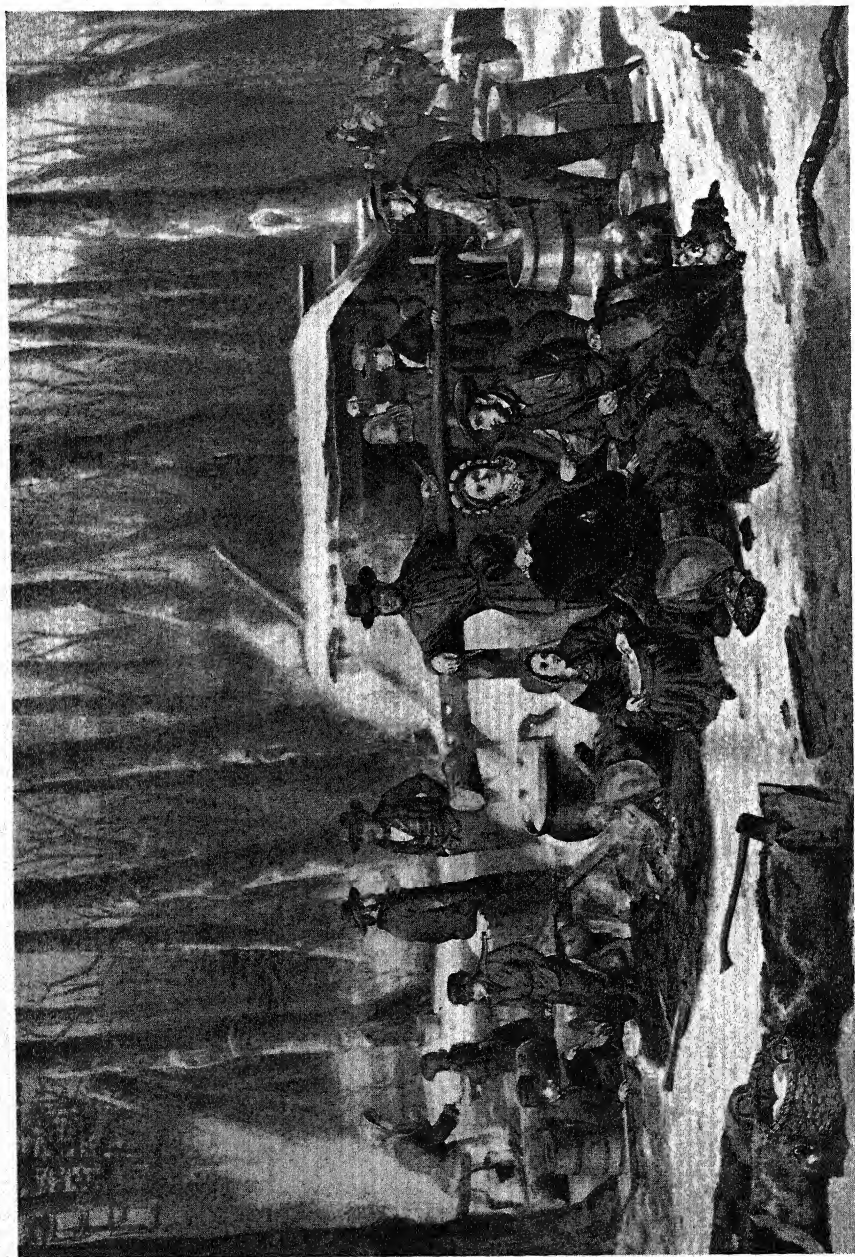


39b. WOMAN AND BOY
WILLIAM SIDNEY MOUNT



42. JAMAICA POND, WEST ROXBURY, MASS.

J. W. BUFFORD

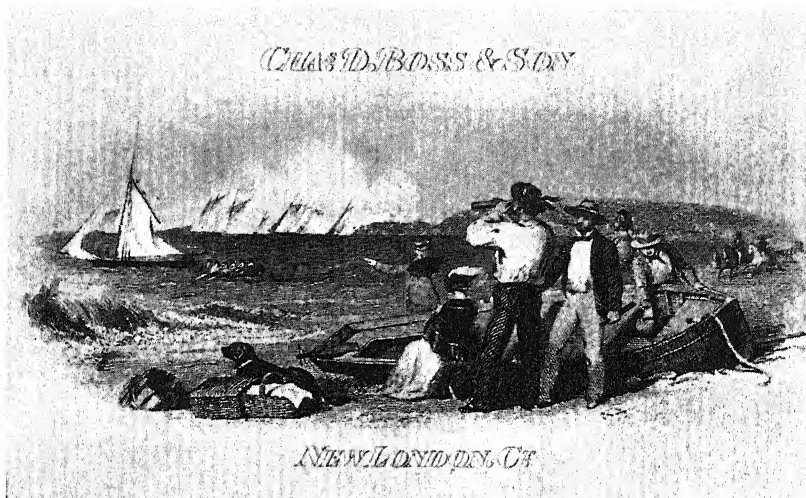


45. AMERICAN FOREST SCENE: MAPLE SUGARING
CURRIER AND IVES

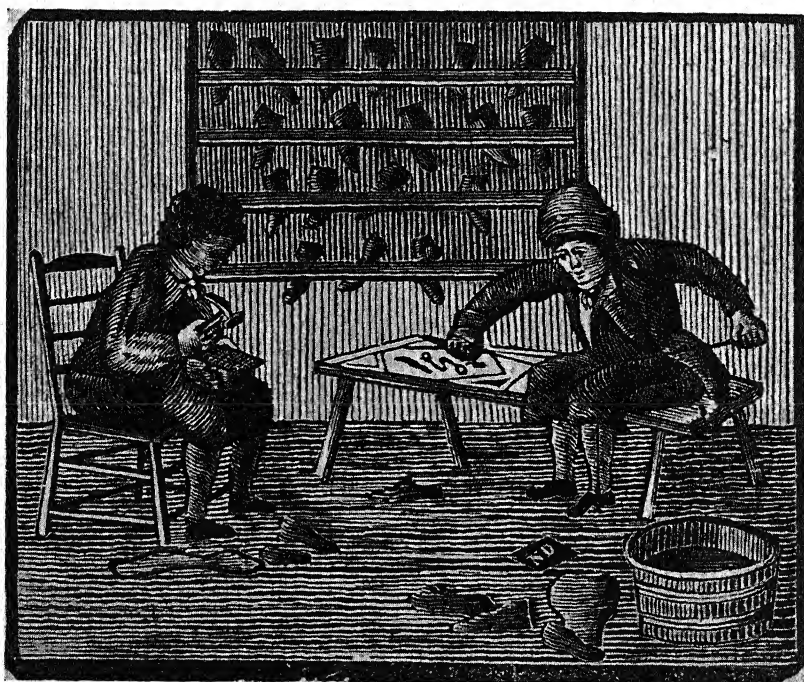


49. CAPTURING A SPERM WHALE

JOHN HILL



61b. TRADE CARD



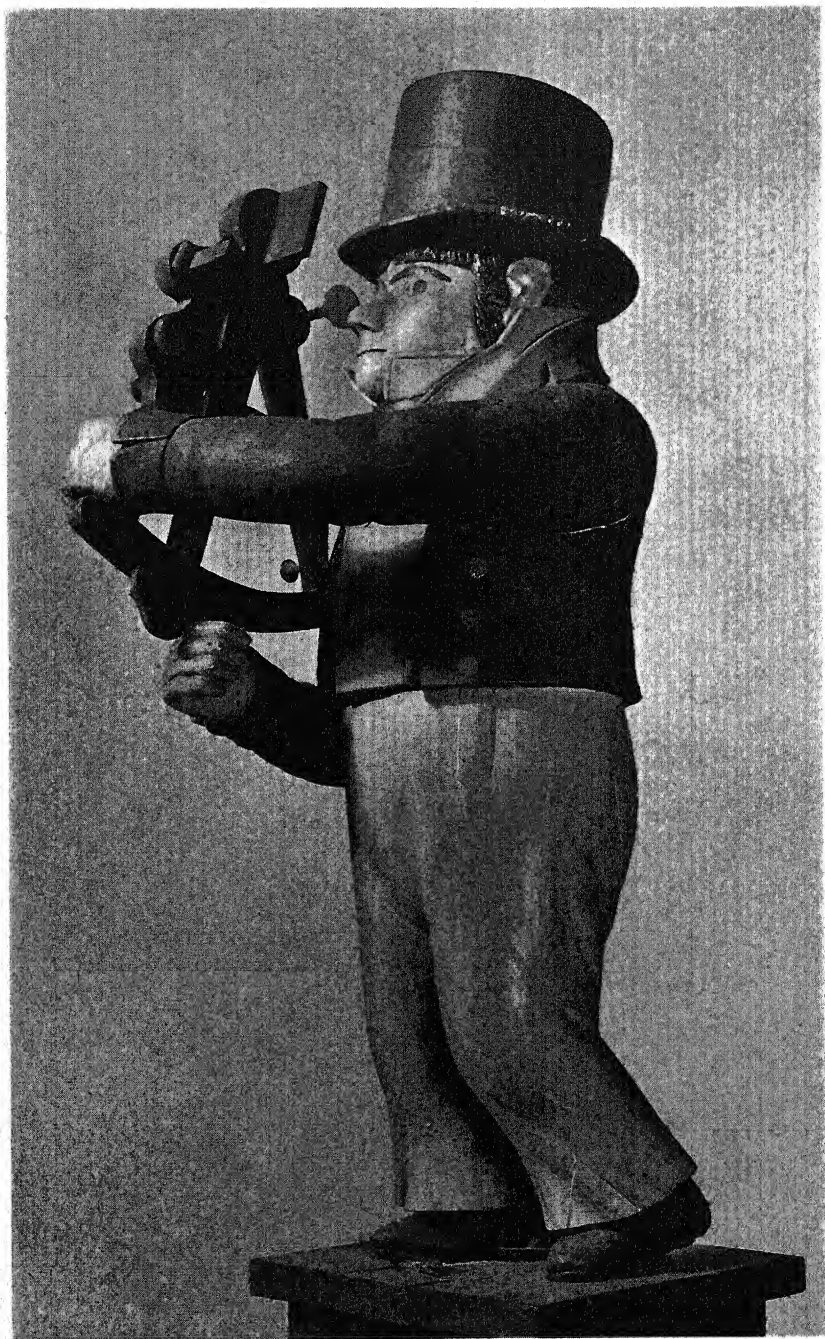
47d. COBLERS
NATHANIEL DEARBORN



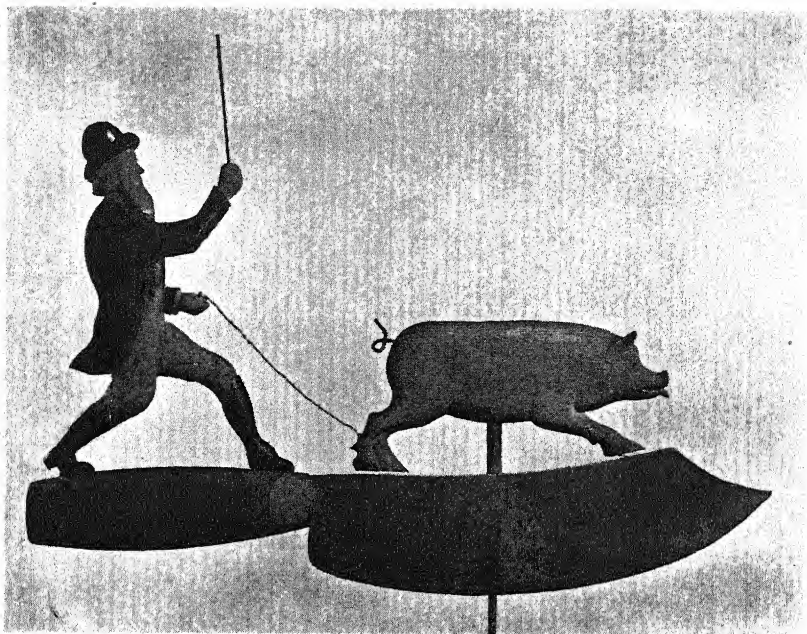
65. CY PRIME
ROWLAND RHODES



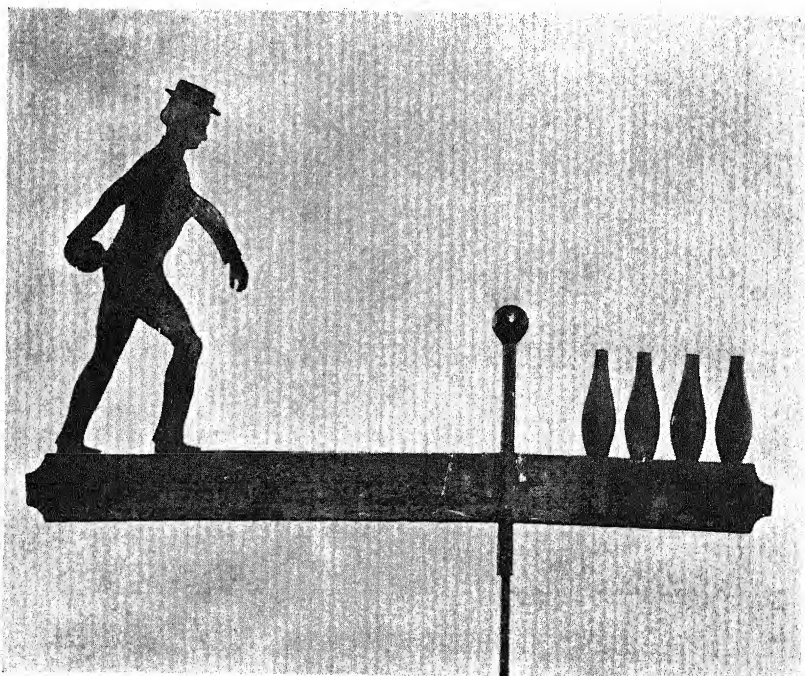
66. CHECKERS UP AT THE FARM
JOHN ROGERS



69. NAVIGATOR
ANONYMOUS



70. MAN DRIVING PIG
WEATHERVANE



71. MAN BOWLING
WEATHERVANE



81. STAFFORDSHIRE WARE
HARVARD COLLEGE



86. LIVERPOOL PITCHER
INFURIATED DESPONDENCY



CAT. NO. 123

TWO-HANDLED COVERED CUP, 1744
JACOB HURD

ART IN NEW ENGLAND

ASSOCIATES IN FINE ARTS AT YALE UNIVERSITY

MASTERPIECES OF
NEW ENGLAND SILVER
1650-1800

*'Tis plate of rare device, and jewels
Of rich and exquisite form; their value's great.*

— CYMBELINE I, 6.

An Exhibition held
June 18 through September 10
1939

GALLERY OF FINE ARTS · YALE UNIVERSITY

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YALE UNIVERSITY, JUNE 1939

THE COVER DESIGN WAS DRAWN BY ROBERT GALVIN FROM AN ORNAMENTAL
DETAIL OF THE WINSLOW SUGAR BOX

PRINTED AT THE HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASS., U. S. A.

FOREWORD

THE Gallery of Fine Arts at Yale University has undertaken an exhibition of "Masterpieces of New England Silversmiths" as the share of the University Gallery in the various special exhibitions being held throughout New England in connection with the New York World's Fair of 1939.

The period covered by the pieces exhibited extends from 1650 to 1800. An exhibition of New England silver is appropriate and indicated for Yale University in view of the wealth of material already in the Mabel Brady Garvan Collections. Not only are we fortunate in being able to include representative pieces of our own, but we have been doubly fortunate in the generous cooperation that many collectors and friends have shown in sending to the Yale Gallery for exhibition this summer examples of their outstanding possessions. It is, therefore, not only fitting and proper, but a pleasure to express deep appreciation to the various owners of silver who have so generously sent these precious pieces to be cared for by Yale and thus made available for the exhibition. In this way a comprehensive survey of the best work of the New England silversmiths has become possible of realization.

One cannot conclude this short foreword without special mention of the signal service rendered by Professor John Marshall Phillips in assembling and arranging the collection and in preparing the comprehensive catalogue.

EVERETT VICTOR MEEKS, *Director*
GALLERY OF THE FINE ARTS



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Miss Ann Putnam Browne
Mrs. William B. Church
Hermann F. Clarke
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Mr. and Mrs. John Sidney Davenport, Jr.
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Mrs. Arthur Draper
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First Church, Boston
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First Parish Church, Dorchester
Harvard University
Massachusetts Historical Society
Minneapolis Institute of Arts
Museum of Fine Arts, Boston
North Congregational Church, Portsmouth, N. H.
Wadsworth Atheneum

INTRODUCTION

Goldsmith's work is made to last, and made with the man's whole heart and soul in it, . . . You must not break it up, nor melt it any more; there is no economy in that; you could not easily waste intellect more grievously. Nature may melt her goldsmith's work at every sunset if she chooses, and beat it out into chased bars again at every sunrise, but you must not. The way to have a truly noble service of plate, is to keep adding to it, not melting it. At every marriage, and at every birth, get a new piece of silver if you will, but with noble workmanship on it, done for all time and put it among your treasures; that is one of the chief things which gold was made for, and made incorruptible for.

RUSKIN — *The Political Economy of Art*

THE imperishable splendor of these two hundred and fifty pieces which have escaped the melting pot, many of which are exhibited here for the first time, would have pleased Ruskin, for they have been selected for their felicity of design and admirable skill of execution. Drawn largely from the extensive Mabel Brady Garvan Collection, augmented by the loan of some eighty-five important pieces from churches of Connecticut, Massachusetts and New Hampshire, as well as from museums and private individuals, the exhibition is arranged to show in these masterpieces, the handiwork of fifty selected craftsmen, the development of the New England style in the precious metals from 1650 to 1800.

Of all the arts, that of the silversmith appealed most to the thrifty Puritan, not from the aesthetic aspect but from that of economy. Plate offered the solution to a secure way of keeping the coins obtained in trade, thus affording the shrewd Yankee the opportunity "to have his cake and eat it too." This economically created demand for plate together with the then operating apprenticeship system has given us America's first full-fledged artistry, at a time when architecture, painting and sculpture were but rude in their execution.

The natural artistic center of seventeenth and eighteenth century New England was Boston. The high esteem in which the silversmith's

craft was held there, in the early days, is best gauged from the Diary of Jasper Dankers who, on a visit there in 1680, writes: "When we were there, four minister's sons were learning the silversmith's trade." When Dankers journeyed to Roxbury to see John Eliot, the apostle to the Indians, he had to go alone, for although, "Our landlord¹ had promised to take us; but was not able to do so, in consequence of his having too much business." One notices in the exhibition that the craftsmen of Boston supplied not only the needs of the families and churches of the Massachusetts Bay Colony with their creations but also enjoyed a large clientele in the neighboring provinces. The elegant beakers presented to the North Church at Portsmouth in 1705, and lent by that church, were made by Jeremiah Dummer. Some fifteen years later the pretentious Portsmouth home of the Hon. Daniel and Sarah Warner was illuminated by the lighting set, lent by Hermann F. Clarke, made by John Burt, an ancestor of the President of the United States. The Rhode Island Colony was partial to Coney judging by the handsome tankards made for Newport (fig. 28) and Providence worthies in the early eighteenth century and lent by William W. Dunnell, Jr., and Mr. and Mrs. Walter M. Jeffords. The church collections at Farmington, Milford and New Haven are rife with the works of Dummer, Coney, Cowell, Dixwell and Winslow. And when the wealthy merchant Richard Lord of Hartford wished to secure his coin by converting it into the striking tankard, lent by his descendant Miss Alice W. Stillman, John Coney of Boston executed the commission. Later in 1745, when the students of Yale College wished to present their beloved President Clapp with the fine silver teapot, lent by George M. Grinnell, Jacob Hurd of Boston made it. Nor was the fame of the Boston silversmith limited to the New England territory. Washington Irving in his *Knickerbocker's History of New York* has commented upon the tenacity of the early inhabitants in clinging to the Old World styles. Hence it is not surprising to find Robert Livingston, the first Lord of the Manor, ordering the imposing monteith (fig. 20), then of the latest vogue in London, from the versatile Coney and which is lent by his descendant, Mrs. Henry Parish. This is the only piece in the Exhibition made for a client living outside of the New England colonies.

¹ Jasper Dankers lodged at the house of the silversmith, William Rouse (cf. fig. 2, 3).

THE DEVELOPMENT OF STYLE

The Seventeenth Century: The rigorous life of colonization, as well as the simplicity of style affected by Cromwell in England, is reflected in the simple lines of the early plate of the seventeenth century, whether it be the flaring-lipped beaker, the capacious caudle cup with its generous curved bowl, or the impressive cider tankard. One is struck by the preponderance of objects for liquid consumption and Dankers assures us that "Drinking and fighting occur there not less than elsewhere." Many of these secular pieces later found their way into the church and have happily been preserved in this manner. Of the plate made for the church, the standing cups by Boston's earliest silversmithing partnership, John Hull and Robert Sanderson, one lent by the First Church, Boston, and the other (fig. 10) in the Garvan Collection, are interesting in their stern simplicity. Among the outstanding domestic pieces are the covered caudle cup (fig. 6) of 1679 with its simplicity of form relieved by the finely cast and beaded caryatid handles and the stately pair of candlesticks (fig. 8) made as early as 1686 and possibly earlier by Jeremiah Dummer in the form of an engaged shaft of clustered columns, banded together in the Gothic fashion and resting on a wide-spread base, one lent by a descendant of the original owners, the other a part of the Garvan Collection. In the plate made towards the end of the century one senses a feeling of gayety and mirth in the boldly modelled amorini, roses and pinks decorating the surface of the two large caudle cups by Coney, one (fig. 9) the inspiration for Oliver Wendell Holmes's delightful poem, "On Lending a Punch Bowl" and lent by Edward Jackson Holmes, the other by Harvard University. In the same spirit is the beautifully engraved plate by Coney (fig. 7) lent by the Museum of Fine Arts, Boston, from the Pickman Collection.

The William and Mary Period, 1700-1715: The early eighteenth century ushers in the golden age of American silversmithing, reflecting the ostentatious London styles on a somewhat smaller scale. In form one finds the delightful counterpoise of plain and richly ornamented surfaces, the curving line oftentimes accentuated by gadrooned or fluted ornament. What a contrast the standing cup made in 1701 by Dummer (fig. 11) lent by the First Parish Church of Dorchester offers to

that of 1674 (fig. 10) in the Garvan Collection! The tankard cover is ornamented either with bands of vertical gadrooning as on that by Coney, lent by Mr. and Mrs. Walter M. Jeffords, or spirally gadrooned as on the one by Dummer, lent by Mr. and Mrs. Edmund S. Gardner. The introduction of luxuries, such as chocolate, offered new forms as illustrated in the dignified chocolate pot by Winslow (fig. 17) from the Estate of Francis P. Garvan. The ancient ceremony of sitting above or below the salt is vividly recalled by the two standing salts, enriched by gadrooning, one by Dummer lent by the Museum of Fine Arts, Boston, from the Tyler Collection, the other (fig. 16) by Allen & Edwards, lent by Sarah Hayward Draper. Certainly Coney's whole heart and soul went into the fashioning of the magnificent two-handled covered cup (fig. 14) which was made for presentation to Harvard College in 1701, and Winslow must have been imbued with the same spirit in making his version (fig. 15) for an ancestor of James Russell Lowell. An interesting document of the social life in Boston in the early eighteenth century is the highly ornamented monteith (fig. 21) made for the prosperous merchant, John Colman, and decorated with elaborately chased leaves above a fluted bowl with finely chiseled amorini heads along the brim. But the pieces of noblest workmanship are the beautifully executed sugar boxes. One of these (fig. 18) by John Coney, lent by the Museum of Fine Arts, Boston, is similar to a London one of 1676; while the two by Winslow, one made in 1702 for his Aunt Sarah Middlecott, and chased with the Winslow arms, lent by Edsel Ford, and the other (fig. 19) made for his own family use and now a part of the Garvan Collection, seem to have no prototype in British plate. This trio in their balance of intricate design and superb execution attain the perfection of craftsmanship that marks this great period.

The Queen Anne Period, 1715-1750: Daniel Neal in 1720 in writing of the colonists remarked that they "affect to be as English as possible." Hence it is not surprising to find the studied simplicity which marks the contemporary English silver reflected in the ateliers of Boston. This affectation is seen in the use of plain, octagonal, globular or bell-shaped forms, their beauty of outline skillfully enhanced by fine mouldings and turned finials. The introduction and popularity of tea offered many opportunities to the silversmith. One of the most versatile of this

period was Jacob Hurd, who is well represented in the exhibition by teapots, cream jugs, attractively pierced chafing dishes owned by the patriot John Hancock and the magnificent tea kettle and stand (fig. 25) once owned by James Russell Lowell and lent by a descendant. The simplicity of the imposing monteith, made by Coney (fig. 20) in the plain style for Robert Livingston of New York and lent by Mrs. Henry Parish, offers an interesting contrast to the one (fig. 21) of earlier period and presents an enlightening commentary upon the changing styles of Boston in the early eighteenth century. The excellence often attained by pieces created during this period is ably illustrated in Jacob Hurd's monumental two-handled covered cup (frontis.), a presentation piece for a naval victory in 1744 and one of the outstanding pieces in the Garvan Collection.

The Rococo Period, 1750-1785: The two decades preceding the American Revolution reflect in their silver a modification of the current London styles chiefly expressed in the use of cast shell and C-scroll ornaments, the double scrolled handles and bodies of the pear and inverted pear shape form, as evidenced in the tea equipage of the period. Boston was fairly free from the chief shortcoming of this style, which lies in its sacrifice of shape to ornament, due no doubt to the inherent desire of the New Englanders for simplicity. Of great historic interest is the Sons of Liberty bowl fashioned in 1768 by Paul Revere for that patriot band, and lent by Marsden J. Perry. The fine quality which one finds in the cast ornament is ably illustrated in the sauce boat by Benjamin Burt with its beautifully modeled shell feet and fine surface texture, and also in the moulded shell rim of the Tyng tray fashioned by Revere, and lent by John P. Marquand. The monteith made by Daniel Henchman in 1771 for the first Commencement of Dartmouth College bears an inscription engraved by his brother-in-law, Nathaniel Hurd (fig. 33, 34), the silversmith-engraver, who was responsible for many of the skillfully engraved coats-of-arms with rocaille decoration, which enrich the cans, tankards and tea equipage of his time.

The Federal Period, 1785-1800: The desire to create a new style suitable as a background for the newly formed republic caused the silversmith to discard the outmoded rococo style and adapt the classic urn shape. For it was at a time when the new republic was being compared

to that of ancient Rome. In strong contrast to the exuberance of the rococo is the formal reserve of the classic with its straight structural line emphasized by delicately engraved parallel bands of bright cut ornament, festooned swags of drapery or applied reeded mouldings. Finials assumed the urn shape, spouts straightened and the teapot, which had been circular in section during the rococo period, becomes oval in plan. In the work of Revere one finds an interesting comparison of the two styles through his interpretations. Among the best of Revere's federal pieces are his teaset (fig. 23) of 1799, lent by the Museum of Fine Arts, Boston, the Derby tray (fig. 22) of the same period in the Garvan Collection, and the urn (fig. 24) of 1800 lent by the Massachusetts Historical Society, all pieces of quality in design and rich in historic interest. Nor should one close without reference to Revere's clever adaptation of current ceramic shapes, which he ably translated into the hard white metal. In 1786 Elias Hasket Derby's ship, *The Grand Turk*, returned from its initial voyage to Canton, bringing back among its cargo the Sino-Lowestoft china that was to become so popular. Early in 1787 Revere translated this shape and decoration into the punch bowl presented to General Shepard for his patriotism in quelling Shays's Rebellion. From Great Britain, after the close of the war, came the barrel-shaped Liverpool pitchers, decorated with transfer prints of ships and scenes, which Revere in turn rendered into one of his most pleasing as well as useful designs.

Gold: A lucrative branch of the silversmith's trade was his work in gold, which by the very nature of the metal was usually confined to small precious objects. Rare indeed are the few bits that have escaped the melting pot. Of these no fewer than twenty-four pieces dating from the eighteenth century are included in the Exhibition. They consist chiefly of rings, buttons or locket. Among the rings one finds a betrothal ring fittingly inscribed, "Let virtue be a guide to thee," as well as Mrs. Col. Francis Brinley's wedding ring dated 1718, lent by a descendant, Mrs. Morgan Firth. The funeral rings recall the ancient custom of presenting the pallbearers, close friends and minister each with a ring, usually of twenty shillings value, as a *memento mori*. More richly ornamented are the round or octagonal linked buttons, used at the cuffs of the eighteenth-century dandy; while milady dis-

ported square or oval locket whose exquisitely engraved designs are among the most charming bits of craftsmanship in the Exhibition.

As a background to the gold and silver are hung portraits of the silversmiths, Edward Winslow (fig. 32), Nathaniel Hurd (fig. 33, 34) and Paul Revere, painted by their fellow artists in oil and water color.

This exhibition could not have been as comprehensive in its scope had it not been for the generous cooperation of the many private individuals, churches, and museums whose names will be found in the list of lenders, and to them I wish to extend my thanks. I wish also to express my appreciation to George Harold Edgell and Charles C. Cunningham of the Museum of Fine Arts, Boston; John Thacher of the William Hayes Fogg Art Museum; Henry P. McIlhenny of the Philadelphia Museum of Art; and Allyn Forbes of the Massachusetts Historical Society for their aid. Especial thanks are due to Mrs. Yves Henry Buhler of the Museum of Fine Arts, Boston, Hollis French and Dr. Harold Bowditch for their invaluable assistance in furnishing material for the catalogue, and to my graduate class, Miss Marie-Luise Elliott, Miss Mildred Jones, Miss Sarah L. Mongeon, Miss Julia Sabine, and to David B. Rodd for their help in its preparation. To the staff of the Gallery of Fine Arts for their cooperation, to Mrs. Francis P. Garvan for her continued interest and generosity, and to the "Associates in Fine Arts at Yale University" without whose help this catalogue could not have been published, I offer my heartfelt gratitude.

JOHN MARSHALL PHILLIPS,
Curator of the Mabel Brady Garvan Collections

ABBREVIATIONS

adv.	advertised
b.	base
c.	circa
d.	died
D.	diameter
h.	handle
H.	height overall
H. C.	Harvard College
L.	length
w.	working
W.	width
Wt.	weight (original)
Y. C.	Yale College

Silver

IA UNIDENTIFIED

w. 1693

- 1 BEAKER: Straight body, flaring lip and moulded base.

Engraved: "Mr *William Stewarts Gift to Y^e Church of Ipswich June; 93.*"

H. $5\frac{3}{8}$ ".

Mark: IA in inverted heart-shaped punch on bottom.

Originally a part of the communion service of the First Congregational Church of Ipswich.

The Mabel Brady Garvan Collection, Yale University.

- 2 BEAKER: Straight body, flaring lip and moulded base.

Engraved: "Mr *John Wainwrights Gift to Y^e Church of Ipswich June; 93.*"

H. $5\frac{1}{2}$ ".

Mark: IA in inverted heart-shaped punch on bottom.

Same history as above.

The Mabel Brady Garvan Collection, Yale University.

JOHN ALLEN

1671-1760

JOHN EDWARDS

Boston, Mass., 1671-1746

- 3 STANDING SALT: Circular spool-shaped stem with moulded mid-band and bands of spiral gadrooning; moulded base and rim, octagonal in section; circular depression in top, four scrolled brackets on rim. Fig. 16.

S
Engraved: S E on rim.

H. $5\frac{3}{4}$ ", D. b. $5\frac{3}{16}$ ".

Mark: IE and IA in quatrefoils in bowl.

Owned originally by Solomon and Esther Stoddard. He served as minister at Northampton 1672-1729, where he was known as the "Pope of the Connecticut Valley." His grandson, Jonathan Edwards, Y. C. 1720, was elected his colleague in 1726.

LENT BY Sarah Hayward Draper, a descendant.

- 4 SALVER: Circular tray with trumpet-shaped foot, decorated with spirally gadrooned edges.

Engraved with the Coffin arms inclosed by elaborate foliated, plumed mantling. Fig. 27.

H. $2\frac{1}{4}$ ", D. 9".

Mark: IE and IA in quatrefoils on face.

LENT BY Hermann F. Clarke.

- 5 SPOON: Oval bowl, grooved rat tail and moulded ornament on back of bowl. Broad flat stem with trifid end.

M
Engraved: S A on back of handle.

L. $7\frac{1}{2}$ ".

Mark: IE and IA in quatrefoils on back of handle.

The Mabel Brady Garvan Collection, Yale University.

See also *John Edwards*

JOSIAH AUSTIN

Charlestown, Mass., 1718-1780

- 6 BOWL: Shallow bowl, with moulded, splayed foot, flat narrow rim engraved with leafy scroll ornament.

Engraved with the Dudley crest, repeated four times on rim.

H. $2\frac{5}{8}$ ", D. $7\frac{1}{2}$ ".

Mark: I Austin in rectangle on bottom.

Not previously exhibited.

LENT BY John P. Marquand, a descendant.

- 7 TEAPOT: Globular body, moulded splayed foot, flat hinged cover, engraved decoration, cast scrolled spout, lower part paneled, body-drop, scrolled wooden handle and inset on cover with silver mounts.

Engraved with the Bradstreet arms in elaborate rocaille cartouche.

H. $5\frac{1}{2}$ ", D. b. $3\frac{1}{2}$ ", Wt. 15 oz.

Mark: J:AUSTIN in rectangle on bottom.

An interesting transition piece combining Queen Anne and Rococo characteristics.

The Mabel Brady Garvan Collection, Yale University.

SAMUEL BARTLETT

Concord and Boston, Mass., c. 1750-1821

- 8 MINIATURE TEAPOT: Globular body, straight spout, flat cover with finial, scrolled wooden handle, band of engraving on cover and shoulder.

Engraved: JLB in script.

H. $2\frac{1}{2}$ ", Wt. 2 oz. 8 dwt. 12 gr.

Mark: S.B (script) in rectangle with rounded ends, on bottom.

The Mabel Brady Garvan Collection, Yale University.

JOHN BLOWERS

Boston, Mass., 1710-1748

- 9 SALVER: Circular flat tray with moulded rim and trumpet-shaped foot. Engraved with the Quincy arms within scrolled and imbricated frame, and A+Q under side of tray.

H. $2\frac{1}{2}$ ", D. $7\frac{1}{8}$ ".

Mark: Blowers (script) in long oval on face.

Anna Quincy who married in 1744 John Thaxter, H. C. 1741, was the daughter of John and Elizabeth (Norton) Quincy.

The Mabel Brady Garvan Collection, Yale University.

DANIEL BOYER

Boston, Mass., 1726-1779

10 BEAKER: Inverted bell-shaped body with moulded splayed foot.

Engraved: "The Gift of Deacon / Samuel Newman / to the Church in / Rehoboth / 1748", in a circular panel with rocaille decoration.

H. 6".

Mark: Boyer in cartouche below rim.

Samuel Newman, the donor, was a representative to the General Court 1696-98. In his will proved July 7, 1747 is the following clause relating to this gift: "I give to the first Church in Rehoboth five Pounds New tenor to be laid out in a Silver Cup." Originally a part of the communion service of the Newman Congregational Church, East Providence, R. I.

The Mabel Brady Garvan Collection, Yale University.

WILLIAM BREED

Boston, Mass., c. 1750

11 A & B. PAIR OF SALTS: Circular well, moulded rim, supported by three drake feet.

Engraved with the Codman crest; I C to I G on bottom.

H. $1\frac{1}{2}$ ", D. $2\frac{3}{8}$ ".

Mark: W Breed, fused capitals and semi-script, in rectangle on bottom.

The Mabel Brady Garvan Collection, Yale University.

ZACHARIAH BRIGDEN

Boston, Mass., 1734-1787

- 12 CREAM PITCHER: Inverted pear-shaped body, moulded splayed foot decorated with a gadrooned band, everted lip, serrated edge, double scrolled handle.

Engraved: E H

H. $4\frac{7}{8}$ ".

Mark: Z B, lozenge between, in rectangle on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 13 COVERED SUGAR BOWL: Inverted pear-shaped body with moulded rim and moulded splayed foot. Domed cover with moulded rim and flame finial.

Engraved with unidentified impaled arms.

H. $6\frac{5}{16}$ ".

Mark: Z. Brigden in cartouche on bottom.

The Mabel Brady Garvan Collection, Yale University.

BENJAMIN BURT

Boston, Mass., 1729-1805

- 14 SAUCE BOAT: Boat-shaped body with long everted lip, pearled rim, three cabriole legs with shell knees and feet, double scrolled handle with acanthus grip.

Engraved with the monogram NRP within a circular panel suspended from a bow knot.

H. $5\frac{1}{4}$ ", L. $8\frac{1}{4}$ ".

Mark: B. BURT in rectangle on bottom.

Made for Nathan and Rebecca Peirce who were married in 1770.

The Mabel Brady Garvan Collection, Yale University.

- 15 TANKARD: Tapering sides with moulded base and rim. Domed cover with flame finial, scrolled thumbpiece, scrolled handle, moulded hinge plate, oval tip.

Engraved with arms of North impaling Pitson, rocaille mantling and, "The Gift of John North / to his wife, Elizabeth / 1756" on bottom.

H. $8\frac{1}{16}$ ", D. b. $5\frac{3}{16}$ ".

BENJAMIN

Mark: BURT in cartouche, either side of handle.

The Mabel Brady Garvan Collection, Yale University.

- 16 TEAPOT: Inverted pear-shape on moulded splayed foot, domed cover with bud-shaped finial, curved spout with leaf ornament at base and tip, shaped wooden handle with leaf ornament on upper handle socket. Engraved tasseled swags of drapery on the shoulder and bright cut bands on cover.

S

Engraved: PE and 1765 on handle socket.

H. $7\frac{1}{2}$ ".

Mark: B. BURT in rectangle, on bottom.

The original owners were Rev. Peter Thatcher Smith and Elizabeth (Wendell) Smith, who were married in 1765.

The Mabel Brady Garvan Collection, Yale University.

JOHN BURT

Boston, Mass., 1692/3-1745

- 17 BAPTISMAL BASIN: Deep bowl with domed center and slightly curved rim with moulded edge. Inscribed under the rim in one line: "Hocce Lavacrum Ecclesiae Charlestonensi Nov-Anglia in Baptismi Usum dedicat Henricus Phillips 1 mo. Maii 1726."

H. $2\frac{7}{8}$ ", D. $12\frac{5}{8}$ ".

Mark: I-BURT in cartouche, in bowl.

Originally a part of the service owned by the First Parish Church of Charlestown, Mass.

The Mabel Brady Garvan Collection, Yale University.

- 18 A, B, C. SET OF CASTERS: Vase-shaped body, moulded splayed foot, tall steeple-shaped cover pierced in six panels, bell-shaped finial.

Engraved: ^GTJM (erased from base on large one); ^PSD on smaller two.

H. $6\frac{7}{8}$ ", H. $5\frac{1}{2}$ ".

JOHN

Mark: BURT in oval, on neck of all three.

The Mabel Brady Garvan Collection, Yale University.

- 19 A-D. LIGHTING SET

A & B. PAIR OF CANDLESTICKS: Cast baluster stems, octagonal in section with circular knop above splayed foot on square base with moulded edges and shaped corners, circular moulded sockets.

Engraved: ^WDS on bottom of each.

H. $7\frac{1}{4}$ ", D. b. $4\frac{5}{16}$ ".

Mark: J: BURT in oval, four times on bottom of each.

C & D. SNUFFERS AND TRAY: Scissor-shaped snuffer, shaped pan with close-fitting shutter. Rectangular tray with shaped corners, incurved sides, open scroll handle, four moulded feet.

Engraved: as preceding candlesticks, on shutter of snuffers and on bottom of tray.

L. snuffer $5\frac{5}{8}$ ", tray $7\frac{1}{4}$ ".

JOHN

Mark: BURT in oval, on both pieces.

Made for Daniel and Sarah (Hill) Warner who were married in 1720.

LENT BY Hermann F. Clarke.

SAMUEL CASEY

South Kingstown, R. I., c. 1724-c. 1770

- 20 BEAKER: Inverted bell-shaped body, moulded splayed foot.

ESTER

Engraved: HELME on bottom.

H. $3\frac{5}{8}$ ".

Mark: S:C in oval on bottom.

One of a pair made for the wife of Judge James Helme, for many years Chief Justice of the Supreme Court of Rhode Island. When Casey's mansion was destroyed by fire in 1764, he moved into the Helme House built by the Judge's father. Here according to tradition Casey set up the press for Counterfeit Coin which was destined to end his career as a Silversmith.

The Mabel Brady Garvan Collection, Yale University.

- 21 A & B. PAIR OF SALTS: Circular well, everted shell rim supported by three legs with segmental decoration.

Engraved: A*B, on bottom.

H. $1\frac{1}{2}$ ", D. $2\frac{1}{2}$ ".

Mark: S:CASEY in rectangle on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 22 A & B. PAIR OF SPOONS: Oval bowls, moulded drop with scallop shell in relief on bowl; rounded stem, upcurved tip with short mid-rib.

A
Engraved: I B on back of handle.

L. $7\frac{15}{16}$ ".

Mark: S:CASEY in rectangle.

The Mabel Brady Garvan Collection, Yale University.

- 23 TANKARD: Straight tapering sides, moulded base and rim, domed cover with bell-shaped finial, scrolled handle with moulded hinge plate, cast scrolled thumbpiece and oval tip.

Engraved: E S on handle, and "EZRAE STILES / EX DONO PUPIL-
LORUM / NOV' ANNUO, JAN. 1 / MDCCLV" on bottom.

H. $8\frac{1}{4}$ ".

Mark: S:CASEY in rectangle on bottom.

Ezra Stiles, Y. C. 1746, tutor 1749-1755, President of Yale 1777-1795 was presented with this tankard by his students upon resigning his tutorship.

The Mabel Brady Garvan Collection, Yale University.

JONATHAN CLARKE

Newport and Providence, R. I., 1705-c. 1770

- 24 PORRINGER: Shallow bowl, domed center, curved sides and everted rim. Flat handle pierced in "keyhole" design.

H

Engraved: M A within a leafy panel on the handle.

D. $5\frac{1}{8}$ ", L. h. $2\frac{3}{4}$ ".

Mark: J:Clarke, script, in long oval on back of handle.

Owned originally by Martin Howard of Newport who was assistant Stamp Master there in 1765, later appointed Chief Justice of North Carolina.

Not previously exhibited.

The Mabel Brady Garvan Collection, Yale University.

- 25 PUNCH STRAINER: Round perforated bowl with two flat pierced scrolled handles.

Perforated inscription "JABEZ BOWEN PROVIDENCE JANUARY 1765," encircling central petal design.

L. $11\frac{7}{8}$ ", D. $4\frac{3}{4}$ ".

Mark: CLARK, in cartouche, on back of each handle.

Jabez Bowen, Y. C. 1757, Chief Justice of the Superior Court, Rhode Island, 1781, Deputy Governor 1778-1786, member of the State Convention adopting the Constitution in 1790.

The Mabel Brady Garvan Collection, Yale University.

JOHN COBURN

Boston, Mass., 1725-1803

- 26 SUGAR BASIN: Shallow inverted pear-shaped bowl, supported by three cast cabriole legs terminating in drake feet, saucer-shaped cover with reel-shaped handle.

Engraved: A P on bottom.

H. 4".

Mark: J. COBURN in rectangle, on cover and bottom.

The Mabel Brady Garvan Collection, Yale University.

JOHN CONEY

Boston, Mass., 1655/56-1722

- 27 BEAKER: Straight body, flaring lip and moulded base.

Engraved: Thomas Knoulton.

H. $6\frac{7}{8}$ ".

Mark: IC over fleur-de-lys in heart-shaped punch, body and bottom.

Originally part of the communion service of the First Congregational Church, Ipswich. Thomas Knoulton, a deacon, in his will proved in 1692, bequeathed to the Church a piece of silver "not under three pounds price."

The Mabel Brady Garvan Collection, Yale University.

- 28 CANDLESTICK: Cylindrical socket with spirally gadrooned nozzle and serrated collar, baluster-shaped shaft with mid-band, separated from base by a moulded flange decorated with spiral gadrooning, trumpet-shaped foot with moulded rim and band of spiral gadrooning.

Engraved: RA on foot above gadrooning.

H. $6\frac{3}{16}$ ", D. b. $3\frac{15}{16}$ ".

Mark: IC in rectangle, on socket and foot.

LENT BY the Museum of Fine Arts, Boston, from the Pickman Collection.

- 29 A & B. PAIR OF CANDLESTICKS: Octagonal in section with moulded and faceted base, baluster stem and faceted socket.

Engraved: "Ex dono Pupillorum 1716" on edge of base.

H. $7\frac{1}{4}$ ", D. b. $4\frac{1}{16}$ ".

Mark: IC in oval on base of each.

Presented to Henry Flynt, popular tutor at Harvard 1699-1760, by his students in 1716, and presented by Tutor Flynt to his niece, Elizabeth (Quincy) Wendell.

LENT anonymously.

- 30 CASTER: Cylindrical body, moulded flaring base with band of vertical gadrooning, pierced cover with vertically gadrooned shoulder, turned finial, bayonet fastening.

S
Engraved: S S

H. $4\frac{3}{4}$ ".

Mark: IC over a fleur-de-lys in heart-shaped punch on body and cover.

LENT BY Herbert Lawton.

- 31 A & B. PAIR OF CASTERS: Baluster shape, moulded base, pierced high-domed cover with ball finial, bayonet fastening.

Engraved with the Hutchinson arms within a scrolled cartouche.

H. 5".

Mark: IC crowned over a cony in shaped shield, on body and bottom.

Owned originally by William Hutchinson, a member of the General Court of Massachusetts and one of the victims of the smallpox epidemic of 1721.

One lent by Miss Ann Putnam Browne }
The other by William Hutchinson Putnam } descendants.

- 32 CHAFING DISH: Circular bowl with everted rim pierced in geometric designs, pierced strainer, three scroll projections terminating in claw feet grasping wooden balls. On one is a moulded socket for the turned wooden handle.

H. $3\frac{1}{16}$ ", D. $5\frac{15}{16}$ ".

Mark: IC crowned over a cony in shaped shield, on bowl.

Owned by Coney's daughter, Mehitable, who married the Hon. Francis Foxcroft, H. C. 1712.

The Mabel Brady Garvan Collection, Yale University.

- 33 CHOCOLATE POT: Ogee-shaped body, moulded base and rim, low domed cover, removable turned finial fitting into cylindrical socket. Scrolled wooden handle, cut-card decoration on body around lower handle socket, curved spout with graduated beading at right angles to handle.

Engraved: "The gift of W^m Stoughton, Esquire / To M^{rs} Sarah Tailer: 701" on bottom.

H. $7\frac{7}{8}$ ", D. b. $3\frac{5}{8}$ ".

Mark: IC over a fleur-de-lys in heart-shaped punch, on bottom, body, cover; IC in rectangle twice on cover.

In the will of William Stoughton proved in 1701 is the following clause: "Unto my niece Mrs. Sarah Tailer I give as a particular remembrance of me twelve pounds to buy a piece of Plate."

LENT BY the Museum of Fine Arts, Boston.

- 34 CAUDLE CUP: Gourd-shaped bowl, narrow rim-moulding, flat base, lower half elaborately embossed with floral sprays with a demi-cherub issuing from a flower on each side. Two scrolled beaded caryatid handles. Fig. 9.

M

Engraved: I*M on bottom. "Oliver Wendell Holmes" on side in 19th century script.

H. $5\frac{1}{2}$ ", D. b. $5\frac{1}{8}$ ", Wt. 27 oz. 1 dwt.

Mark: I-C over a fleur-de-lys in heart-shaped punch, on body and bottom.

Owned by the ancestors of Oliver Wendell Holmes, H. C. 1829, who described it in his ode, "On Lending a Punch Bowl."

LENT BY Edward Jackson Holmes, a descendant.

- 35 CAUDLE CUP: Gourd-shaped bowl, narrow rim-moulding, flat base, lower half elaborately embossed with floral sprays with demi-cherub issuing from a flower on each side. Two scrolled beaded caryatid handles. Engraved with the Holyoke arms in the 19th century.

H. $5\frac{1}{2}$ ", D. b. 5".

Mark: I-C over a fleur-de-lys in heart-shaped punch, on body and bottom.

An early owner was the Rev. Edward Holyoke, H. C. 1705, President of Harvard College 1737-1769.

LENT BY Harvard University.

- 36 COVERED CAUDLE CUP: Gourd-shaped bowl with two scrolled beaded caryatid handles, flat tight-fitting cover with reel-shaped handle. Fig. 6.

Engraved with the Addington arms with scrolled acanthus mantling and "Ex-dono-IL" on the bottom.

H. $6\frac{7}{8}$ ", D. b. $4\frac{1}{2}$ ", Wt. "31 oz. $\frac{1}{2}$ $\frac{1}{8}$ ".

Mark: I-C over fleur-de-lys in heart-shaped punch, twice on cover, once on body, twice on bottom.

Purchased in 1679 by Isaac Addington from a £20 legacy left him by his uncle, Gov. John Leverett. The earliest known American covered cup, and an early example of heraldic engraving in America.

The Mabel Brady Garvan Collection, Yale University.

- 37 CHILD'S CUP: Straight sides, flaring lip, moulded base and rim, scrolled handle with beaded rat tail.

Engraved: I+R, and scratched on bottom, "SR to JR Jun. 1717."

H. 3".

Mark: IC crowned over a cony in shaped shield, to left of handle and on bottom.

A gift from Samuel Robinson to John Robinson who was born in 1715, brother of Faith Robinson Trumbull, mother of John, the painter of the American Revolution.

The Mabel Brady Garvan Collection, Yale University.

- 38 TWO-HANDLED COVERED CUP: Inverted bell-shaped body resting on moulded splayed foot, moulded domed cover with turned finial. Two solid scrolled handles.

Engraved with the Flynt arms in a scrolled cartouche on one side and "Donum Pupillorum / Henrico Flynt 1718" on the other.

H. 10", D. $5\frac{1}{8}$ ".

Mark: IC crowned over a cony in shaped shield on cover, body and bottom.

For Henry Flynt cf. historical note under the preceding pair of candlesticks, which were the students' gift in 1716.

LENT BY the Estate of Dorothy Quincy Nourse.

- 39 TWO-HANDLED COVERED CUP: Straight sides, moulded rim curving at base, sur-base decorated with row of alternating vertical gadroons and flutes, splayed foot with vertical gadrooned band. Domed cover with three stepped gadrooned bands and melon-shaped finial. Two cast scrolled beaded caryatid handles terminating in birds' heads. Fig. 14.

Engraved with the Stoughton arms in scrolled acanthus mantling, later inscription on other side.

H. 10", D. 7".

Mark: IC over a fleur-de-lys in heart-shaped punch, on body and cover.

Presented to Harvard College in 1701 by Lieut. Gov. William Stoughton, early Harvard benefactor. Its presentation is described in Sewall's Diary.

LENT BY Harvard University.

40 MONTEITH: Hemispherical body with moulded scalloped brim. Lower part fluted, surmounted by a wide band of flat-chased leaves against a finely matted ground. Scalloped rim decorated with cast rosettes, C-scrolls and cherubs' heads. At either side is a lion mask in a cartouche in high relief, from whose mouth depends a swivel loop handle. Beneath the fluted surface is a row of punched ornaments. The whole rests on a moulded splayed foot decorated with a band of vertical gadrooning. Fig. 21.

Engraved with the Colman arms in scrolled cartouche in center inside of bowl, TB on bottom.

H. $8\frac{1}{2}$ ", D. 11".

Mark: IC over a fleur-de-lys in heart-shaped punch, on foot and bottom.

The arms are those of John Colman (1670-1751), wealthy merchant of Boston. The TB stands for Dr. Thomas Bulfinch (1694-1757) who married Colman's daughter, Judith. Their grandson was Charles Bulfinch, the architect. Bowls with scalloped brims became popular in England in the late seventeenth century and were used to cool the glasses before the ceremony of punch mixing in the presence of the assembled company. The name Monteith was derived from a man of fashion, Mr. Monteigh, who wore a cloak with a scalloped edge. A later development was a bowl with the brim removable. It is interesting to see Coney's treatment of the two succeeding styles.

LENT anonymously.

41 MONTEITH: Deep hemispherical bowl resting on splayed moulded base, scalloped moulded rim (originally removable). Fig. 20.

Engraved with the Livingston arms in scrolled cartouche on bowl, and above on rim the cypher, RAL. Motto "SPERO MELIORA" in ribbon below arms.

H. 9", D. $11\frac{5}{8}$ ".

Mark: IC crowned over a cony in shaped shield, on rim, body and bottom.

Made for Robert and Alida Livingston of New York.

LENT BY Mrs. Henry Parish, a descendant.

- 42 PLATE: Circular with broad rim finely engraved with floral sprays emanating from three haloed cherubs' heads, narrow moulded edge. Fig. 7.

R

Engraved: C*E in feathered cartouche on rim.

D. $11\frac{3}{16}$ ", Wt. 17 oz. $\frac{1}{2}$.

Mark: IC over a fleur-de-lys in heart-shaped punch on rim.

LENT BY the Museum of Fine Arts, Boston, from the Pickman Collection.

- 43 PLATE: Circular broad rim with reeded edge.

Engraved with the Townsend arms in scrolled acanthus mantling on the rim.

D. 11".

Mark: IC over a fleur-de-lys in heart-shaped punch, twice on rim.

LENT BY the Minneapolis Institute of Arts, from the Bell Collection.

- 44 PORRINGER: Shallow bowl with convex sides, domed bottom, slightly everted rim and handle pierced in geometric design of three perforations.

P

Engraved: F R on handle, JD to / MS on bottom.

D. $2\frac{1}{2}$ ", L. h. $1\frac{1}{8}$ ".

Mark: IC in oval on handle.

Not previously exhibited.

LENT BY Miss Sally Stearns, a descendant of the original owners.

- 45 PORRINGER: Small shallow bowl with curved sides, domed bottom, geometrical handle with heart and circle piercings.

Engraved: HB.

D. $2\frac{3}{4}$ ", L. h. $1\frac{1}{2}$ ".

Mark: IC over fleur-de-lys in heart-shaped punch, either side of handle on bowl.

The Mabel Brady Garvan Collection, Yale University.

MASTERPIECES OF NEW ENGLAND SILVER

- 46 PORRINGER: Shallow bowl, flared rim, convex sides, domed bottom, elaborate geometrical handle with ten perforations.

Engraved: MS on handle.

D. $5\frac{3}{8}$ ", L. h. $2\frac{3}{4}$ ".

Mark: IC crowned over cony in shield, on rim.

The Mabel Brady Garvan Collection, Yale University.

- 47 TRENCHER SALT: Circular with concave sides, moulded base and spirally gadrooned shoulder.

Engraved: SM on side.

H. $2\frac{1}{8}$ ", D. b. $3\frac{3}{8}$ ".

Mark: IC over a fleur-de-lys in heart-shaped punch in bowl.

Made for Sarah Middlecott who in 1702 married Louis Boucher. The matching one made by Edward Winslow is included in the Exhibition.

LENT BY the Museum of Fine Arts, Boston.

- 48 SPOON: Broad oval bowl, straight flat stem cut off sharply at end with an indented pattern. "Puritan Spoon."

S

Engraved: R S on back of handle.

L. $7\frac{1}{4}$ ".

Mark: I-C over fleur-de-lys in heart-shaped punch, in bowl and on back of handle.

The Mabel Brady Garvan Collection, Yale University.

Gift of the children of Mr. and Mrs. Francis P. Garvan.

- 49 SPOON: Oval bowl with moulded drop, rat tail and foliage on back of bowl. Broad flat stem with trifid end and moulded decoration.

H

Engraved: I*E and M S on back of handle.

L. $7\frac{7}{16}$ ".

Mark: I-C over fleur-de-lys in heart-shaped punch, on back of stem.

The Mabel Brady Garvan Collection, Yale University.

50 SUGAR BOX: Shallow elliptical box, curved sides embossed with lobes and flutings on four scrolled feet. Hinged domed cover embossed and chased with border of lobes and leaves on a granulated ground. Handle in form of a coiled serpent. Shaped and pierced hasp. Fig. 18.

Engraved: "The gift Grandmother Norton to Anna Quincy" with later additions on bottom.

H. $4\frac{13}{16}$ ", W. $6\frac{5}{8}$ ", L. $8\frac{7}{16}$ ".

Mark: IC over fleur-de-lys in heart-shaped shield, twice on top, twice on rim, once on bottom.

Mary Norton, the donor, was the widow of the Rev. John Norton, minister at Hingham.

LENT BY the Museum of Fine Arts, Boston.

51 TANKARD: Straight tapering sides with moulded base and rim, flat cover with serrated edge, scrolled handle with rat tail body-drop, cast eagle thumbpiece and cast cherub's head tip.

Engraved with the Cranston arms in scrolled cartouche and motto,

C
"DUM VIGILO CURO" within a ribbon, I + M on base. Fig. 28.

H. $8\frac{1}{2}$ ", D. b. $5\frac{7}{8}$ ".

Mark: IC crowned over a cony in shaped shield, on cover, handle, body and bottom.

Owned by James and Mary Cranston of Newport.

LENT BY William W. Dunnell, Jr., a descendant.

52 TANKARD: Straight tapering sides, moulded base and rim, flat cover with serrated edge and gadrooned shoulder, scrolled handle with spiral thumbpiece and cherub's head tip.

Engraved: A F on front.

H. $6\frac{3}{4}$ ", D. b. 5".

Mark: IC over fleur-de-lys in heart-shaped punch, on cover, bottom, body to left of handle.

MASTERPIECES OF NEW ENGLAND SILVER

Originally owned by Arthur Fenner who died in 1725.

LENT BY Walter M. Jeffords, Yale 1905, and Mrs. Jeffords.

- 53 TANKARD: Straight tapering sides, moulded base and rim, flat cover with serrated edge, cast eagle thumbpiece, scroll handle with rat tail body-drop and cherub's head tip. Fig. 13.

L

Engraved: R A on handle.

H. $8\frac{1}{2}$ ", D. b. $6\frac{1}{4}$ ".

Mark: IC crowned over cony in shield, on cover, body and bottom.

Richard Lord of Hartford and Abigail Warren of Boston were married in 1692. Their sons, Elisha, Richard, Ichabod and Epaphras were graduates of Yale College in 1718, 1724 and 1729.

LENT BY Miss Alice Webster Stillman, a descendant.

- 54 TANKARD: Straight tapering sides, moulded base and rim, flat cover with serrated edge, scrolled handle with spiral thumbpiece and shield tip.

Engraved with the Shrimpton arms in scrolled acanthus mantling, M S (pounded) and later M+C on handle. "Mary Shrimpton" on bottom. Fig. 26.

H. $7\frac{1}{8}$ ", D. b. $5\frac{1}{2}$ ".

Mark: IC over a fleur-de-lys in heart-shaped punch, on cover, body and bottom.

Made in 1692 for Mary Shrimpton who married Henry Gibbs in that year and secondly, Chief Justice Samuel Sewall, famed for his Diary.

The Mabel Brady Garvan Collection, Yale University.

- 55 TOBACCO BOX: Shallow elliptical box with separate flat cover, moulded rim and base with delicate rope edging.

Engraved with the Jeffries arms in scrolled acanthus mantling, "Donum RG 1701" on bottom.

L. $3\frac{13}{16}$ ", W. $3\frac{3}{8}$ ".

Mark: IC over a fleur-de-lys in heart-shaped punch, on inside of bottom.
A "tobacco box anvil at 3/" was inventoried in Coney's estate.

The Mabel Brady Garvan Collection, Yale University.

WILLIAM COWELL

Boston, Mass., 1682-1736

- 56 CAUDLE CUP: Straight sides, reeded base, sur-base of spiral gadrooning and fluting, spiral gadrooned band below flaring rim; cast, scrolled handles with beaded rat tail.

Engraved: F C on bottom.

H. $4\frac{1}{8}$ ", D. $4\frac{1}{2}$ ".

Mark: W C below two pellets and star and over pellet in shaped shield on body and rim.

LENT BY the First Ecclesiastical Society, Farmington.

- 57 A & B. PAIR OF SPOONS: Oval bowls with long rat tail drop, rounded stem upcurved handle tip with long mid-rib.

Engraved: P·C on back of handles.

L. $7\frac{15}{16}$ ".

Mark: W C below two pellets and star and over pellet in shaped shield.

Made for Prudence Chester of Wethersfield, who married in 1731 Col. John Stoddard of Northampton, son of the Rev. Solomon Stoddard whose standing salt by Allen and Edwards is included in the Exhibition. Upon the death of her husband in 1748, Widow Stoddard sent her daughters to Boston on horseback to seek an education, but her two sons she sent to Yale.

The Mabel Brady Garvan Collection, Yale University.

- 58 TANKARD: Tapering sides, moulded base and rim, flat cover, serrated edge, mask and dolphin thumbpiece, moulded hinge plate, scrolled handle rat tail body-drop, and cherub's head tip.

M
Engraved: I A on handle.

H. $5\frac{7}{8}$ ", D. b. $4\frac{7}{8}$ ".

Mark: W C in oval on cover and under rim to left of handle.

The Mabel Brady Garvan Collection, Yale University.

WILLIAM COWELL, Jr.

Boston, Mass., 1713-1761

59 TEASPOON: Oval bowl, flat moulded drop on back of bowl; rounded stem with upcurved tip, long mid-rib.

Engraved: M.S on back of handle.

L. $4\frac{5}{8}$ ".

Mark: W C in rectangle.

The Mabel Brady Garvan Collection, Yale University.

THOMAS DANE

Boston, Mass., c. 1724-c. 1760

60 SUGAR BASIN: Inverted pear-shaped bowl supported by three cabriole legs terminating in pad feet. Saucer-shaped cover with reel-shaped handle.

Engraved with the Gyles crest on the bowl, and "Mary Loring / the Gift of her Father / Iohn Gyles Esq^r / 1748," on the bottom.

H. $4\frac{1}{2}$ ".

Mark: T: DANE in a long oval on cover and bottom.

The donor, Capt. John Gyles (1678-1755) was one of the famed Indian captives taken at Pemaquid in 1689 at the age of eleven. Upon his return to Boston from captivity in 1698, he was active as an interpreter and served for many years as a justice of the peace for Roxbury. His daughter Mary married in 1746 Nathaniel Loring of Boston.

LENT BY William T. H. Howe, Yale 1893S.

JOHN DIXWELL

Boston, Mass., 1680-1725

- 61 TWO-HANDLED CUP: Inverted bell-shaped body on moulded base, scrolled and reeded strap handles.

Engraved: "Ex Dono M^{rs} Elis^a Smith / to the Church of Charlestown / April : 12 1717".

H. $6\frac{1}{2}$ ".

Mark: I D in oval on body and bottom.

The cup was purchased with a legacy of £10. Originally a part of the communion plate of the First Parish Church, Charlestown, Mass.

The Mabel Brady Garvan Collection, Yale University.

- 62 SNUFF BOX: Heart-shaped with hinged cover, elaborately engraved with scrolled foliage on cover and with a flower on the bottom.

Engraved: WB on bottom.

H. $\frac{9}{16}$ ", L. $2\frac{3}{8}$ ".

Mark: ID in oval, on bottom and inside cover.

The Mabel Brady Garvan Collection, Yale University.

- 63 SPOON: Oval bowl with long rat tail drop, flat stem, wavy end, up-curved handle tip.

B
Engraved: I R on back of handle.

L. $8\frac{1}{8}$ ".

Mark: ID in oval.

LENT BY Stanley B. Ineson, Yale 1907S, and Mrs. Ineson.

- 64 TANKARD: Straight tapering sides, moulded base and rim, flat stepped cover with serrated edge, scrolled handle with rat tail body-drop, scrolled thumbpiece, moulded drop below hinge, and shield tip.

D
Engraved: W E on handle.

H. $5\frac{1}{2}$ ", D. b. 4".

Mark: ID in oval, on cover.

Col. William Dudley, H. C. 1704, and member of the Governor's Council, married in 1721 Elizabeth Davenport.

The Mabel Brady Garvan Collection, Yale University.

65 TANKARD: Straight tapering sides, moulded base and rim. Domed cover with moulded and serrated edge. Dolphin and mask thumbpiece, moulded scrolled handle, rat tail body-drop and cherub's head tip.

Engraved with the Grosvenor arms and PG in scrolled cartouche.

H. $7\frac{1}{2}$ ", D. b. $5\frac{1}{4}$ ".

Mark: ID in oval, under rim, either side of handle, and on bottom.

The Mabel Brady Garvan Collection, Yale University.

JEREMIAH DUMMER

Boston, Mass., 1645-1718

66 BAPTISMAL BASIN: Shallow bowl, domed center, narrow moulded rim.

H. $2\frac{1}{8}$ ", D. $8\frac{5}{16}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch, inside bowl and under rim.

Belonged to Gurdon Saltonstall, H. C. 1684, minister at New London, Conn., 1691-1707, Governor of Connecticut 1707-1724, early benefactor of Yale College.

Not previously exhibited.

LENT BY Douglas Woodruff, Yale 1905, and Mrs. Woodruff, descendants.

67 BEAKER: Plain straight sides, flaring lip, moulded base.

Engraved: "Ex Dono Capt: Simon Stacy/to the Church of Ipswich/1697."

H. $6\frac{1}{4}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch, on body.

Originally a part of the communion service of the First Congregational Church, Ipswich.

The Mabel Brady Garvan Collection, Yale University.

- 68 A-F. SIX BEAKERS: Inverted bell-shaped body, vertically gadrooned band around neck, lower part decorated with alternating spiral gadroons and flutes, above which is a scalloped and granulated band, reeded base.

Engraved: "The Church of Portsmouth: /1705" on bottom.

H. $5\frac{3}{4}$ ".

Mark: I·D over a fleur-de-lys in heart-shaped punch on body.

LENT BY the North Congregational Church, Portsmouth, N. H.

- 69 BOWL: Straight sides curving to flat bottom, scalloped brim, body decorated with flat-chased conventional floral spray. Two cast scroll handles terminating in snakes' heads.

P
Engraved: R I/Nov. 2 1728, and later inscription.
1692

H. $3\frac{5}{16}$ ", D. $6\frac{3}{4}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch, on body and on bottom.

LENT BY deLancey Kountze, Yale, 1899.

- 70 A & B. PAIR OF CANDLESTICKS: Rectangular shaft of eight clustered columns with moulded mid-band, nozzle and flange above a circular stem flaring into a square moulded base. Fig. 8.

Engraved with the arms of Jeffries, Everard, Clarke and Usher on the four

I
corners, D E on bases, and "Made to commemorate the marriage of David Jeffries and Elizabeth Usher 1686. Given by Dr. John Jeffries to his son, Dr. B. Joy Jeffries 1876" on one.

H. $10\frac{3}{4}$ ", D.b. $7\frac{3}{8}$ ", Wt. 26 oz. 2 dwt., and 25 oz. 9 dwt.

MASTERPIECES OF NEW ENGLAND SILVER

Mark: I·D over fleur-de-lys in heart-shaped punch, on stem.

One lent anonymously by a descendant of David and Elizabeth Jeffries.

Other: The Mabel Brady Garvan Collection, Yale University.

- 71 CAUDLE CUP: Gourd-shaped bowl with two cast scrolled handles with mask grips.

Engraved: "The gift of H & E Glover /to ^Cy Chh in N. Ha^v:".

H. 3", D. b. $3\frac{1}{4}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch on body.

The donors, Henry and Ellen Glover, were prominent members of this Church. He died in 1689.

LENT BY the First Church of Christ in New Haven.

- 72 DRAM CUP: Inverted bell-shaped body with flat bottom, everted lip, two scrolled handles, engraved band of leaves around body.

Engraved: S·B on rim.

H. $1\frac{1}{2}$ ", D. $1\frac{3}{4}$ ".

Mark: I·D over a fleur-de-lys in heart-shaped punch on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 73 SPOUT CUP: Bulbous body with straight neck, reeded foot, moulded rim, scrolled and reeded handle at right angles to curved spout. Domed cover with turned finial.

Engraved: "1680" on side; ^CS E on base.

H. 5".

Mark: I·D over fleur-de-lys in heart-shaped punch, on cover, and body.

Not previously exhibited.

LENT anonymously.

- 74 A & B. PAIR OF STANDING CUPS: Inverted bell-shaped body with lower part decorated with alternating spiral gadrooning and fluting.

Baluster stem with collar of beading and cast leaves. Moulded foot with band of spiral gadrooning. Fig. 11.

Engraved with the Stoughton arms in scrolled acanthus mantling, "Ex dono Hon^{ble} Guliel: Stoughton Armig^{is} Anno 1701" under rim of foot, and later inscription.

H. $8\frac{1}{16}$ ", D. b. $4\frac{1}{2}$ ".

Mark: I-D over fleur-de-lys in heart-shaped punch, on bowl and foot.

LENT BY the First Parish Church of Dorchester, Mass.

- 75 PORRINGER: Shallow bowl, everted rim, and domed bottom. Simple scrolled handle with nine perforations.

Engraved: M S on handle.

D. $4\frac{1}{4}$ ", L. h. 2".

Mark: I-D over a fleur-de-lys in heart-shaped punch on back of handle.

An interesting adaptation by Dummer of the French handle used by Grignon (cat. no. 100).

LENT BY William T. H. Howe, Yale 1893S.

- 76 PORRINGER: Convex body, slightly domed center, everted rim, geometric handle with 16 piercings.

B

Engraved: C + M on handle.

D. $5\frac{1}{8}$ ", L. h. $2\frac{1}{8}$ ", Wt. 10 oz. 10 dwt.

Mark: I-D over fleur-de-lys in heart-shaped punch, on underside of handle and on inside of bowl.

The Mabel Brady Garvan Collection, Yale University.

- 77 STANDING SALT: Circular spool-shaped stem with moulded mid-band, and bands of vertical gadrooning, moulded base and rim, octagonal in section, circular depression on top, four scrolled brackets on rim.

Engraved: R * Russell, near gadrooning on base.

H. $5\frac{1}{2}$ ", D. b. $4\frac{11}{16}$ ", Wt. 10 oz. 15 dwt.

MASTERPIECES OF NEW ENGLAND SILVER

Mark: I·D over fleur-de-lys in heart-shaped punch, in bowl and on side.

LENT BY the Museum of Fine Arts, Boston, from the Tyler Collection.

78 SPOON: Broad oval bowl, hexagonal stem with slip end.

Engraved: M V on back of bowl.

L. $7\frac{5}{16}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch, in bowl and back of handle.

The Mabel Brady Garvan Collection, Yale University, gift of Mrs. Francis P. Garvan.

79 SPOON: Oval bowl, grooved rat tail and moulded foliage on back of bowl, broad flat stem with trifold end curved forward.

R

Engraved: NM on back of handle.

L. $7\frac{5}{16}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch, in bowl and on back of handle.

Owned originally by Noadiah Russell, H. C. 1681, who married in 1690 Mary Hamlin. Elected a Fellow of Yale College, he served until his death in 1713.

The Mabel Brady Garvan Collection, Yale University.

80 SPOON: Oval bowl, flat drop, moulded rat tail and foliage on back of bowl, broad flat stem with trifold end and moulded ornament.

T

Engraved: T S on back of handle.

L. $7\frac{3}{16}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch, in bowl.

The Mabel Brady Garvan Collection, Yale University.

81 TANKARD: Straight tapering sides, moulded base and rim, flat cover with applied central floral ornament, serrated edge, cleft spiral thumb-

piece, scrolled handle with rat tail body-drop segmented tip, shield tip.
Cast floral ornament on body at lower handle joint.

D

Engraved with the Davenport arms in scrolled acanthus mantling; I M on handle. Recent inscription on base.

H. $6\frac{1}{2}$ ", D. b. 5".

Mark: I·D over fleur-de-lys in heart-shaped punch, on cover and body;
I D in rectangle on bottom.

Owned originally by Rev. John, H. C. 1687, and Martha Davenport. He was elected a trustee of Yale College in 1714.

LENT BY Mr. and Mrs. John Sidney Davenport, Jr., descendants.

- 82 TANKARD: Straight tapering sides, moulded base and rim, flat cover with serrated edge and spirally gadrooned shoulder. Scrolled ribbed handle, rat tail body-drop, cleft spiral thumbpiece and serrated shield tip. Fig. 30.

S

Engraved: I E on bottom, with later inscriptions.

H. $6\frac{1}{4}$ ", D. b. 5", Wt. 26 oz.

Mark: I·D over a fleur-de-lys in heart-shaped punch, on cover and body to left of handle.

Made for John and Experience (Folger) Swain of Nantucket, uncle and aunt of Benjamin Franklin. John Swain was the first white male born on the island. The tankard has descended directly to the present owner.

Not previously exhibited.

LENT BY Mr. and Mrs. Edmund Sherman Gardner.

- 83 TANKARD: Tapering body with moulded base and rim. Flat cover with serrated edge, twisted thumbpiece, moulded scrolled handle with rat tail body-drop, and cherub's head tip, applied cut-card decoration on cover and body at base of handle.

P

Engraved: E H on cover.

H. $6\frac{1}{2}$ ", D. b. 5".

MASTERPIECES OF NEW ENGLAND SILVER

Mark: I·D over fleur-de-lys in heart-shaped punch, on cover and body to left of handle.

LENT BY James B. Neale, Yale 1896.

- 84 TANKARD: Plain body, straight tapering sides, moulded base and rim, flat cover with serrated edge, scrolled dolphin and mask thumbpiece, scrolled handle with rat tail body-drop, beaded rat tail and serrated shield tip. Fig. 12.

W S
Engraved: E D on bottom.

H. $7\frac{1}{4}$ ", D. b. $6\frac{1}{2}$ ".

Mark: I·D over fleur-de-lys in heart-shaped punch, on cover and body to left of handle.

The Mabel Brady Garvan Collection, Yale University.

TIMOTHY DWIGHT

Boston, Mass., 1654-1691/2

- 85 SALVER: Circular tray with broad rim engraved with floral sprays and wild beasts, narrow moulded edge, moulded trumpet-shaped foot.

B
Engraved: T M over other initials in scrolled pricked design on rim.

H. $3\frac{3}{16}$ ", D. $11\frac{5}{16}$ ".

Mark: T D over six pellets in heart-shaped punch, three times on rim.

LENT BY the Museum of Fine Arts, Boston, from the Pickman Collection.

- 86 TANKARD: Straight tapering sides, moulded rim and base, sur-base of flat-chased acanthus leaves. Flat cover engraved with a vase of tulips, scrolled handle with lion thumbpiece, long rat tail body-drop with a trefoil perforation, beaded rat tail decoration on handle. Shield tip, added spout on front.

C
Engraved: WD&E over a full-rigged ship on front.

H. 6", D. b. $5\frac{1}{8}$ ". Wt. 26 oz. 7 dwt.

Mark: T D over six pellets in heart-shaped punch twice on cover and once on bottom.

Owned in 1749 by William Downs and Elizabeth (Edwards) Cheever. One of the earliest as well as rarest of the American tankards. Only one other piece by the silversmith is known, i.e., the preceding salver.

LENT anonymously.

THOMAS S. EAYRES

Boston and Worcester, Mass., c. 1760-c. 1803

87 TABLESPOON: Oval bowl, flat drop with chevron gauge at tip of drop on back of bowl, rounded stem with downcurved oval end, bright cut oval medallion and flower drops in bright cut engraving.

Engraved: I M T in center of medallion.

L. 9".

Mark: EAYRES in rectangle on back of handle.

Made for Isaiah and Mary Thomas of Worcester by Eayres who was Revere's son-in-law. A dessert spoon by Revere included in the Exhibition is engraved with a similar design.

The Mabel Brady Garvan Collection, Yale University.

JOHN EDWARDS

Boston, Mass., 1671-1746

88 BEAKER: Straight body, curved lip, moulded base.

Engraved: $\begin{matrix} \text{"A*D} \\ \text{E*B} \end{matrix} \left\{ \begin{matrix} \text{to} \\ \text{Gift} \end{matrix} \right. \text{the Church of Ipswich"}.$

H. $6\frac{7}{8}$ ".

Mark: I E in quatrefoil on body.

Initials are those of Andrew Diamond and Edward Bragg.

MASTERPIECES OF NEW ENGLAND SILVER

Originally part of the communion silver of the First Congregational Church, Ipswich.

The Mabel Brady Garvan Collection, Yale University.

- 89 BEAKER: Straight body, flaring lip, moulded base.

Engraved: "The Gift of Doct^r John Bridgham to the Church of Christ in Ipswich. 1721."

H. $6\frac{1}{4}$ ".

Mark: I E crowned over fleur-de-lys in shaped shield on body and bottom.

Originally a part of the communion service of the First Congregational Church, Ipswich.

The Mabel Brady Garvan Collection, Yale University.

- 90 TWO-HANDLED BEAKER: Lower part of body with vertical gadrooning under a row of punched acorns and pellets; two scrolled reeded strap handles.

Engraved: "The gift of Lieu^t Daniel White / to the Church of Hatfield."

H. $5\frac{1}{4}$ ".

Mark: I E in quatrefoil on body.

The Mabel Brady Garvan Collection, Yale University.

- 91 CASTER: Cylindrical, reeded base and rim, domed pierced cover with finial, reeded strap handle.

B

Engraved: H A on bottom.

H. $3\frac{3}{8}$ ".

Mark: I E in quatrefoil on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 92 PORRINGER: Convex body, domed center, everted rim. Geometric handle with 11 piercings, one being heart-shaped.

Engraved: M Storer on handle, Storer crest on bowl.

D. $4\frac{7}{8}$ ", L. h. $2\frac{3}{16}$ ", Wt. 6 oz.

Mark: I E in quatrefoil on body.

Ebenezer Storer of York and Mary Edwards of Boston were married June 12, 1723.

The Mabel Brady Garvan Collection, Yale University.

- 93 SALVER: Flat circular tray with moulded and vertically gadrooned rim on trumpet-shaped foot with vertically gadrooned band.

Engraved with the Walker arms in scrolled acanthus mantling.

H. $2\frac{1}{4}$ ", D. 10".

Mark: I E in quatrefoil on face.

Made by the silversmith for some member of his family, as his mother was a Miss Walker and his father's sister, Palsgrave Edwards, married Benjamin Walker, her sister-in-law's brother.

The Mabel Brady Garvan Collection, Yale University.

JOSEPH EDWARDS

Boston, Mass., 1737-1783

- 94 CASTER: Vase shape, splayed foot, domed pierced cover with bell-shaped finial.

G

Engraved with the Green crest and I H.

H. $5\frac{1}{4}$ ".

Mark: I·E in rectangle on base.

One of a pair made in 1765 for Joshua Green and recorded on an itemized bill owned by the Museum of Fine Arts, Boston, as follows:

"June 3	To 2 Silver Castors	£4.1.7 $\frac{1}{4}$
.....	To Engraving 12 Crests	0.8:- "

Joshua Green's wife was Hannah Storer, a relative of the silversmith.

Not previously exhibited.

The Mabel Brady Garvan Collection, Yale University.

SAMUEL EDWARDS

Boston, Mass., 1705-1762

- 95 CASTER: Vase-shaped body, splayed moulded foot, steeple-shaped top pierced in six panels, turned finial.

Engraved: Monogram IMT; erased earlier initials on base.

H. $5\frac{3}{8}$ ".

Mark: S E crowned over a lozenge in shaped shield on bottom.

Owned by Isaiah Thomas, the Worcester printer. The design of the cover is very similar to that on the caster by Joseph Edwards included in the Exhibition. He was nephew as well as apprentice of Samuel Edwards.

The Mabel Brady Garvan Collection, Yale University.

- 96 SNUFF BOX: Elliptical with moulded edges, convex cover of tortoise shell.

Engraved: "John Holland," on bottom.

L. $2\frac{5}{8}$ ", W. $1\frac{7}{8}$ ".

Mark: S·E in a flattened oval, on bottom.

The name John Holland is not unusual in Massachusetts' history. The first appears on a will of 1664.

Not previously exhibited.

The Mabel Brady Garvan Collection, Yale University.

PETER FEURT

New York and Boston, Mass., 1703-1737

- 97 TWO-HANDLED COVERED CUP: Straight sides curving to moulded splayed foot, moulded rim and applied mid-band. Domed and moulded cover with turned finial. Two cast scroll handles with acanthus grips and rounded tips.

Engraved with the Mills arms and motto "NEMO SINE CRIMINE VIVIT" within a ribbon, with the legend "Ex dono Henricus Hope Armiger" on one side; on the other, the arms of Hope of Hopetown quartering another (unidentified), with the motto "AT SPES IN FRACTA" in a ribbon above and "DUM SPIRO SPERO" within a ribbon below. Later inscription below rim.

H. 9", D. b. 4", Wt. 39 oz. 15 dwt.

Mark: PF crowned above a lozenge in shield, on bottom.

In the will of Edward Mills probated at Boston in 1733 the Cup is referred to as follows: "I give to Henry Hope Esq^r a Silver Cup with his Coat of Arms and mine engraved thereon." It is inventoried as "1 Silver Cup 2 hand^s wt. 39 oz. $\frac{3}{4}$." This is the only known piece by Feurt.

The Mabel Brady Garvan Collection, Yale University.

JOHN GARDINER

New London, Conn., 1734-1776

98 BEAKER: Inverted bell-shaped body with wide splayed foot.

Engraved: "Given by DOCTOR YELDALL, ^{oz. pw. /} 4: 7 / Towards making this CHALICE 1773," around rim.

H. $5\frac{1}{8}$ ".

Mark: J: GARDNER in rectangle below rim.

This was used in the celebration of the sacrament by Bishop Samuel Seabury, Y. C. 1748, the first American Bishop of the Protestant Episcopal Church.

LENT BY the Berkeley Divinity School, New Haven.

MILES GORHAM

New Haven, Conn., 1757-1847

99 A & B. TWO STANDING CUPS: Ovoid body, trumpet-shaped foot with beaded edge.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved: DERBY CHURCH / 1804.

H. $5\frac{5}{8}$ ".

Mark: M G in serrated rectangle below rim.

LENT BY the First Congregational Church, Derby.

RENÉ GRIGNON

Boston, Mass., Norwich, Conn., w. 1691-1713

100 PORRINGER: Shallow bowl, everted rim, and domed bottom. Simple scrolled handle with nine perforations.

Engraved: ^R
I E on handle.

D. $4\frac{3}{8}$ ", L. h. $1\frac{3}{4}$ ".

Mark: R G crowned over heart in conforming punch, twice on bottom.

Owned by James and Elizabeth Rayner who were married in 1692. The handle design is French in origin.

The Mabel Brady Garvan Collection, Yale University.

RUFUS GREENE

Boston, Mass., 1707-1777

101 CASTER: Vase shape, concave neck, moulded splayed foot, pierced domed cover with turned finial.

Engraved: FR.

H. $4\frac{1}{8}$ ".

Mark: R·G in cartouche on base.

Owned originally by Faith Robinson (1718-1780), wife of Governor Jonathan Trumbull, Sr. of Connecticut, and mother of the patriot artist, John Trumbull (1756-1843).

LENT BY Mrs. Louis V. Pirsson, a descendant.

- 102 PORRINGER: Shallow bowl domed center, convex sides, everted rim, flat scrolled handle of nine piercings.

G

Engraved: T·E on handle.

D. $5\frac{1}{8}$ " , L. h. $2\frac{5}{8}$ " .

Mark: R·G in cartouche, in center of bowl.

Made for Thomas and Elizabeth (Gardiner) Greene who were married in 1727, by his brother the silversmith. The tankard, presented by Thomas to his second wife Martha, by Revere is in the Exhibition.

The Mabel Brady Garvan Collection, Yale University.

DANIEL HENCHMAN

Boston, Mass., 1730-1775

- 103 CAN: Pear-shaped body, moulded rim, moulded splayed foot, cast scrolled handle.

Engraved with the Walker arms in rocaille cartouche.

H. $4\frac{5}{8}$ " .

Mark: HENCHMAN in rectangle on bottom, D·H in rectangle to left of handle.

The arms of the same family are engraved on a salver, c. 1700-1715, by John Edwards, included in the Exhibition. A comparison offers an interesting commentary on the development of style in heraldic engraving.

The Mabel Brady Garvan Collection, Yale University.

- 104 COFFEE POT: Tapering cylindrical body curving to splayed moulded foot; hinged domed moulded cover, with turned finial; small scroll thumb-piece, straight sockets for wooden scroll handle; curved spout with moulded drop below.

Engraved with Winthrop arms in rocaille decoration and "The Gift of T. Lindall Esq: / to Mr: Jane Winthrop" on bottom.

H. 10" , D. b. $4\frac{1}{4}$ " .

MASTERPIECES OF NEW ENGLAND SILVER

Mark: D-H in rectangle under rim, and Henchman in rectangle on bottom.

Jane Borland, granddaughter of Timothy Lindall, married in 1750 John Still Winthrop, Y. C. 1737.

The Mabel Brady Garvan Collection, Yale University.

- 105 MONTEITH: Plain hemispherical body on moulded splayed foot. The detachable rim has heavy cast scrolled edges. Engraved by Nathaniel Hurd with inscription, "His Excellency John Wentworth Esq. / Governor of the Province of New Hampshire / And those Friends who accompanied him / To Dartmouth College the first Commencement 1771 / In Testimony of their Gratitude and good Wishes / Present this to the Rev^d Eleazer Wheelock, D. D. President / And to his Successors in that Office."

H. $6\frac{3}{8}$ ", D. $10\frac{3}{4}$ ".

Mark: Henchman in rectangle on bottom. Initials of Nathaniel Hurd in scroll below engraved inscription.

Reverend Eleazer Wheelock, Y. C. 1733, early became interested in the education of the Indian, and solicited funds for his mission from British Christians, among them the Earl of Dartmouth. Land in New Hampshire was offered for use of the school and in 1769, Dartmouth College was chartered primarily as a school for Indians. John Wentworth, Governor of New Hampshire, had been interested in the project from the beginning and had aided in obtaining the endowment.

LENT BY Dartmouth College.

- 106 TABLESPOON: Oval bowl, flat drop with single gouge at tip of drop on back of bowl; rounded stem with upcurved tip, short mid-rib.

Engraved with griffin head crest on back of handle.

L. $8\frac{5}{16}$ ".

Mark: Henchman in rectangle on stem.

The Mabel Brady Garvan Collection, Yale University.

- 107 TANKARD: Straight tapering sides, moulded base and rim; body decorated with two parallel applied reeded bands; flat cover with serrated edge, scrolled handle, no thumbpiece.

Engraved: "IEH / To / Catherine Hurd" within rocaille border on the cover.

H. $4\frac{5}{8}$ ".

Mark: Henchman in rectangle on base.

Made by the silversmith for his brother-in-law John Hurd.

Not previously exhibited.

LENT anonymously, by a descendant of the original owners.

108 TANKARD: Straight tapering body with moulded mid-band, base and rim. Domed cover with turned finial, scrolled handle, scrolled thumb-piece, oval tip with grotesque mask.

Engraved with the Tailer crest with rocaille decoration and "The Gift of A. Tailer 1752" and later "Jonathan French" on the bottom.

H. $8\frac{3}{4}$ ", D. b. $5\frac{1}{4}$ ".

Mark: Henchman in rectangle, twice on bottom.

LENT BY William T. H. Howe, Yale 1893S.

BENJAMIN HILLER

Boston, Mass., 1687-1745

109 CASTER: Baluster shape octagonal in form, moulded base, high domed cover pierced in eight panels, octagonal finial, bayonet fastening.

Engraved with the Dudley crest in scrolled cartouche, E J scratched on bottom.

H. 5".

Mark: B H over two addorsed crescents in shield, on body.

This caster was probably owned by Col. William and Elizabeth Dudley, passing thence to their daughter, Catherine, who married Peter Johonnot in 1751. After her death in 1769 it came into the possession of her sister-in-law, Esther Johonnot, whose initials are scratched on the bottom.

The Mabel Brady Garvan Collection, Yale University.

110 SPOUT CUP: Pear-shaped body, moulded base and rim, low domed

MASTERPIECES OF NEW ENGLAND SILVER

cover with knob finial, curved spout at right angles to flat scrolled handle with wavy-end tip.

R
Engraved: I·L on handle.

H. $5\frac{3}{4}$ ".

Mark: B H over two addorsed crescents in shaped shield, below rim to left of handle and on bottom.

Owned by Joseph and Love (Macy) Rotch of Nantucket, who were married in 1733/4. Their son, Francis Rotch, was part owner of the ship *Dartmouth* which carried to Boston, in November 1773, the cargo of tea which, a month later, was dumped into the harbor by the irate citizens of Boston.

The Mabel Brady Garvan Collection, Yale University.

- III PORRINGER: Shallow bowl with everted rim, convex sides and domed bottom. Elaborate geometric handle with ten perforations.

P
Engraved: I ∴ H on handle, and scratched arrow and N on bottom.

D. $5\frac{1}{4}$ ", L. h. $2\frac{15}{16}$ ".

Mark: B H over addorsed crescents in shaped shield, in center of bowl.

Owned by James and Hannah Pitson who were married in 1716. The handle is identical to one in the Exhibition by Coney, to whom Hiller was apprenticed.

The Mabel Brady Garvan Collection, Yale University.

JOHN HULL

1624-1683

ROBERT SANDERSON

1608-1693

Boston, Mass.

- II2 BEAKER: Tall, straight sides flaring at lip; reeded moulded base; finely engraved with strap-work designs having suspended conventionalized floral sprays. Fig. 4.

Engraved: "The Gift of / M^r: Daniel Perren / to the 1st Church in / Rehoboth 1754."

H. 6 $\frac{3}{8}$ ".

Mark: RS under rayed circle in shaped shield and I H over a star in heart-shaped punch on bottom. Due to the fact that the Sanderson punch is partially obliterated, this has heretofore been attributed to John Hull alone.

Originally a part of the communion service of the Newman Congregational Church, East Providence, R. I.

The Mabel Brady Garvan Collection, Yale University.

113 COINS: Minted between 1652 and 1662. The first coins circulating in the Colonies were English, Dutch and Spanish. This diversity was further complicated by counterfeit and debased coinage. Minting of money was a prerogative of the Crown, but in 1652, during the Protectorate of Cromwell, the General Court of Massachusetts established a mint with John Hull as mintmaster. The first order provided "bulljon plate or Spanish Cojne . . . to be melted and brought to the allay of starling by John Hull master of the said mint and his sworne officers, and by him to be Cojned into . . . peeeces which shallbe for forme flatt and square on the sides and stamped on the one side with NE and on the other with the figure xii^d vi^d & iii according to the valew of each peece." Subsequently the committee decided in favor of "A Round forme." Shortly after, it was found necessary to use a design to prevent "washing or Cliping." The Court ordered "a double Ringe on either side with this Inscription (Massachusetts) & a tree in the center on one side, And (New England) & the date of the yeare on the other side. . .". Pine, oak and willow trees were used for the design. All the coins exhibited bear the date 1652, except the two penny bit which is dated 1662.

The Mabel Brady Garvan Collection, Yale University.

114 CAUDLE CUP: Gourd-shaped body, flat bottom. Cast scrolled handles.

Engraved: F C on bottom.

H. 3 $\frac{1}{2}$ ", D. 4".

Mark: I H over fleur-de-lys in heart-shaped punch on bottom, and R S in shield partially obliterated on neck.

MASTERPIECES OF NEW ENGLAND SILVER

This cup has been attributed in previous catalogues to Dummer who was Hull's apprentice. Dummer's mark is stamped over the other two.

LENT BY the First Ecclesiastical Society, Farmington.

- 115 STANDING CUP: Plain bell-shaped body on a baluster stem with cast collar and splayed foot.

Engraved: ^T B C pricked in a scrolled ornament. "The Gift of a Friende T*C".

H. 8", D. b. $4\frac{5}{16}$ ".

Mark: RS under hollow sun in shaped shield, and I H under five pellets in conforming punch, on rim.

Presented to the First Church by Thomas Clarke who became ruling elder in 1673.

LENT BY the First Church of Boston.

- 116 STANDING CUP: Plain bell-shaped body on a baluster stem and a splayed foot. Fig. 10.

Engraved: "Cap^t: Willets' donation to / y^e Ch: of Reh^oboth, 1674".

H. $7\frac{1}{4}$ ", D. b. 4".

Mark: RS under hollow sun in shaped shield, and I H under five pellets in conforming punch, on rim.

Capt. Thomas Willet was one of the last of the Leyden company to come to New England and was the first English-speaking Mayor of New York. The cup was purchased with a legacy of £5. Originally a part of the communion service of the Newman Congregational Church, East Providence, R. I.

The Mabel Brady Garvan Collection, Yale University.

- 117 PORRINGER: Shallow bowl with curved sides and flat bottom. Simple geometric handle with central shield and four piercings. Fig. 1.

Engraved: ^M A I near rim on front. Later engraving on back of bowl.

D. $4\frac{11}{16}$ ", L. h. 2".

Mark: R S under hollow sun in shaped shield, and I H under pellets in conforming punch, on bowl to left of handle.

Arthur and Johanna (Parker) Mason were married in 1655. This is the earliest known American porringer.

LENT BY Mrs. Philip L. Spalding.

See also *Robert Sanderson*.

JACOB HURD

Boston, Mass., 1702-1758

- 118 ADMIRALTY OAR: Engraved with the Royal Arms of England and G R on one side of the blade; the Admiralty Anchor on the other.

L. $23\frac{1}{2}$ ".

Mark: HURD in rectangle on blade.

The silver oar of the Court of Vice Admiralty was the outward and visible sign of the authority which the Court derived from the Crown to arrest both persons and vessels on the high seas and was laid on the table before the Judge of the Court when sitting in judgement. Probably ordered during the judgeship of Robert Auchmuty, 1733-1747.

LENT BY the Massachusetts Historical Society.

- 119 A & B. PAIR OF CHAFING DISHES: Circular bowl, curved sides with pierced design below everted rim, three scroll projections terminating in hoof feet, pierced strainer.

Engraved with the Henchman arms in scrolled cartouche.

H. $3\frac{1}{4}$ ", D. 6".

Mark: I HURD in cartouche on bottom.

Owned originally by Daniel Henchman, prominent bookseller of Boston, whose daughter Lydia married Thomas Hancock. From her they descended to John Hancock, President of the Continental Congress.

The Mabel Brady Garvan Collection, Yale University.

- 120 COFFEE POT: Tapered cylindrical body, moulded base and rim, flattened domed cover with bell-shaped finial, curved cast spout with shell ornaments, double-scrrolled wooden handle with silver sockets.

Engraved with crest of unicorn's head, within elaborate mantling.

H. $9\frac{1}{4}$ ", D. b. $4\frac{8}{8}$ ".

Mark: I HURD in cartouche to left of handle and on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 121 CREAM JUG: Pear-shaped body, everted lip with serrated edge, three cabriole legs with drake feet, double-scrrolled cast handle. Lower part of body decorated with three trefoil-arched panels engraved and flat-chased, two with scenes and one with an unidentified arms.

Engraved: ^TI S and B . I on bottom.

H. $3\frac{7}{16}$ ".

Mark: HURD in rectangle below rim to left of handle.

The Mabel Brady Garvan Collection, Yale University.

- 122 CREAM JUG: Pear-shaped body with everted lip, serrated edge, three cabriole legs with shell knees and drake feet, double-scrrolled handle. Lower part of body decorated with three trefoil-arched panels engraved and flat-chased with scenes.

Engraved: M ∴ E on bottom.

H. 4".

Mark: HURD in rectangle on either side of handle.

One of the scenes represents Castle William, Boston Harbor, with a British ship at anchor. This brick fort was constructed in 1701 by order of the General Assembly and named in honor of William the Third. Destroyed by the British at the evacuation of Boston, it was repaired by the Provincial forces and renamed Fort Independence in 1797.

The Mabel Brady Garvan Collection, Yale University.

- 123 TWO-HANDLED COVERED CUP: Inverted bell-shaped body, applied moulded midband, stepped moulded foot, high domed and moulded cover with knob finial, two solid scrrolled paneled handles. Frontis.

Engraved: "To / EDWARD TYNG Esq. / Commander of ye SNOW / Prince of Orange / As an Acknowledgment of / his good Service done the / TRADE in Taking y^e First / French Privateer / on this Coast the 24th of June / 1744 This Plate is presented / BY Several of y^e Merch^{ts} / in Boston New / England" within a trophy of arms.

H. $1\frac{5}{8}$ ", Wt. 96 oz. 5 dwt.

Mark: ^{Jacob}
Hurd in shield on bottom; HURD in rectangle below rim and on bezel of cover.

"Upon a motion made by Mr. Middlecott Cooke it was unanimously voted, 'That the thanks of the Town be given to Capt. Edward Tyng, Commander of the Province Snow for the great Service he has done in taking and bringing to this Harbour a French Privateer Sloop belonging to Cape Breton, mounting Eighteen Guns, and Mann'd with 94 Men Commanded by Capt. Delaboitz which has been cruising in our Bay for about three weeks; and that the Select-Men be desired to present the same to him accordingly.' " *Historical Chronicle*, June 26, 1744.

The Mabel Brady Garvan Collection, Yale University.

- 124 SEAL: Circular socket, moulded rim, flat oval plate cut with the Phips' arms in intaglio, turned walnut handle.

L. 1", W. $\frac{7}{8}$ ".

Mark: HURD in rectangle on socket.

Cut for Spencer Phips, H. C. 1703, Lieut. Gov. of Massachusetts, 1732-1757.

LENT BY George R. Harlow, a descendant.

- 125 SNUFF BOX: Elliptical, with moulded edges and convex cover, engraved with a design of a wicker basket of parrots and flowers beneath a winged heart pierced by two arrows.

Engraved: "Ioseph Burbeen / 1729" on bottom.

L. 3", W. $2\frac{1}{8}$ ".

Mark: I HURD in cartouche, inside of bottom.

MASTERPIECES OF NEW ENGLAND SILVER

Joseph Burbeen, H. C. 1731, was a popular preacher of his day.

The Mabel Brady Garvan Collection, Yale University.

- 126 SPOON: Oval bowl with moulded drop on back of bowl, flat stem with upcurved tip, and short mid-rib.

S

Engraved: D * I on back of handle.

L. $7\frac{7}{8}$ ".

Mark: I HURD in cartouche, on back of handle.

The Mabel Brady Garvan Collection, Yale University.

- 127 SUGAR BASIN: Circular bowl, splayed moulded foot, curved sides with flaring lip, saucer-shaped cover with reel-shaped handle.

Engraved with arms of Trail impaling Gale within a scrolled cartouche; and the motto "DISCRIMINE SALUS 1745" in a ribbon below; on cover, Trail crest.

H. $4\frac{1}{8}$ ", Wt. 12 oz. 14 dwt.

Mark: Hurd in cartouche, on cover and bottom.

LENT BY Mrs. Charles W. Whittlesey, a descendant.

- 128 SUGAR TONGS: Scissor shape.

Engraved with crest of a griffin's head, on pivot plate.

L. $4\frac{3}{8}$ ".

Mark: HURD in rectangle within bowl of nipper.

LENT BY Hollis French.

- 129 TANKARD: Straight tapering sides, moulded base, rim, and applied mid-band, moulded domed cover with turned finial; scroll handle with grotesque mask tip, scroll thumbpiece.

Engraved with the Dwight arms in a scrolled and imbricated cartouche;

D

T E on bottom. Fig. 29.

H. $9\frac{1}{4}$ ", D. b. $5\frac{1}{2}$ ", Wt. 34 oz. 10 dwt.

GALLERY OF FINE ARTS — YALE UNIVERSITY

Mark: I HURD in cartouche, on body to left of handle.

Made for Col. Timothy and Experience (King) Dwight whose son, Major Timothy, Y. C. 1744, was the father of Timothy, Y. C. 1769, President of Yale, 1795-1817.

LENT BY Herbert B. Dwight, a descendant.

- 130 A & B. TEAKETTLE AND STAND: Globular body with engraved shoulder, curved paneled collared spout, engraved flat cover with silver mounted ivory finial; hinged flat scrolled handle. Circular stand with moulded rim resting on four scrolled claw feet from which are four narrow arched supports for the spirit lamp. Kettle affixed to stand by chained silver pins. Fig. 25.

Engraved with the Lowell arms quartering Leversedge within foliated cartouche and the motto "OCCA[S]ION EM COGNOSCE," in a ribbon below.

H. 14 $\frac{3}{8}$ ".

Mark: I HURD in cartouche on bottom; Hurd in oval on cover.

LENT anonymously.

- 131 TEAPOT: Globular, on moulded splayed base, flat hinged lid, curved spout with body-drop, wooden scrolled handle, engraved shoulder and cover.

Engraved with the Clapp (?) arms in scrolled cartouche, and within a ribbon below, "EX DONO PUPILLORUM 1745."

H. 6".

Mark: HURD in rectangle, twice on bottom.

A presentation piece in 1745 from the students of Yale College to Thomas Clapp, President of Yale, 1740-1766.

LENT BY George M. Grinnell, a descendant.

- 132 TEAPOT: Globular, on moulded splayed base, flat hinged lid, curved spout with body-drop, wooden scrolled handle, turned wooden finial with silver mounts, engraved shoulder.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved with Pepperell arms in elaborate scrolled cartouche; R B on base.

H. 5".

Mark: I HURD in cartouche, on bottom.

Made for Sir William Pepperell (1696-1759), hero of Louisburg before his knighthood which occurred in 1746. Pieces of plate made for him after that event bear an inescutcheon with a baronet's badge.

The Mabel Brady Garvan Collection, Yale University.

- 133 A & B. PAIR OF TEASPOONS: Oval bowl, flat moulded drop with scallop shell in relief on back of bowl, rounded stem with upcurved handle tip and short mid-rib.

Engraved: ^II · M on back of handle.

L. $4\frac{5}{8}$ ".

Mark: HURD in rectangle on back of handle.

The Mabel Brady Garvan Collection, Yale University.

- 134 TRAY: Octagonal with curved and moulded rim, engraved border of imbrication, shell and rosette, four scrolled feet.

Engraved with the Clarke arms in scrolled and foliated cartouche.

D. $12\frac{1}{2}$ ", Wt. 34 oz. 8 dwt.

Mark: HURD in rectangle on face.

Not previously exhibited.

LENT anonymously.

- 135 A & B. PAIR OF TRAYS: Octagonal with curved and moulded rim, engraved border of imbrication, shell and rosette, four scrolled feet.

Engraved with the Hastings arms in scrolled and foliated cartouche on face

and ^H"A T/1750" on base.

D. $6\frac{1}{4}$ ".

GALLERY OF FINE ARTS — YALE UNIVERSITY

Mark: HURD in rectangle, twice on face of each.

LENT BY Hollis French.

NATHANIEL HURD

Boston, Mass., 1730-1777

136 CREAM JUG: Pear-shaped body, everted lip, serrated edge, supported by three cabriole legs terminating in drake feet, flat double scrolled handle. Engraved with the Hickling arms in rocaille cartouche and "S. Hickling to / SHL", on bottom.

H. $3\frac{1}{2}$ ".

Mark: N. Hurd in cartouche with straight lower edge, twice on bottom.

Susannah Hickling married in 1763 Lemuel Cox, famous bridge architect. The initials S. H. L. are those of Susannah Hickling Cox's granddaughter, Susannah Hickling Lewis.

The Mabel Brady Garvan Collection, Yale University.

HENRY HURST

Boston, Mass., c. 1665-1717

137 TANKARD: Straight tapering sides with moulded base and rim; flat cover with serrated edge and vertically gadrooned shoulder, flat-chased wreath on cover; scrolled handle with repoussé fruit ornament, rat tail body-drop, mask and dolphin thumbpiece, cast cherub's head tip.

Engraved: ^TT · K and A · L, on bottom.

H. 7", D. b. $5\frac{3}{16}$ ".

Mark: HH in shield, twice on cover, twice on body to right of handle.

Owned by Abigail Lindall who married Benjamin Pickman in 1704.

LENT BY the Museum of Fine Arts, Boston, from the Pickman Collection.

WILLIAM JONES

Marblehead, Mass., 1694-1730

138 BOOK CLASP: Hinge parts are heart-shaped with engraved scroll foliage outlining the curves, and one nail hole in the angle so formed. In the tip, a wedge-shaped field of cross hatching. A flower form is placed above the other nail hole. The plate section is rectangular with a four-leafed indented clover design. Scroll foliage and flower forms similar to those in the hinge sections are used on each leaf, and the center is ornamented with a conventional sun motif. The horizontal lines of the clasp are further emphasized by bands of geometric design.

Engraved: Mercy English-1722 in swash lettering on back of plate section.

L. $3\frac{1}{8}$."

Mark: WI in a rectangle once on a leaf of the clover design.

Mercy English was born Sept. 14, 1704 in Salem, daughter of Joseph and Mary (Searl) English; she married John Beadle and this clasp may have been on a Bible given her at her wedding.

The Mabel Brady Garvan Collection, Yale University.

CORNELIUS KIERSTEDE

New York, New Haven, Conn., 1675-1757

139 CAUDLE CUP: Gourd-shaped bowl with ring-shaped foot, two solid cast scrolled handles.

Y
Engraved: I * R on neck.

Mark: CK in rectangle, twice on each handle and three times on bottom.

H. $4\frac{1}{8}$."

LENT BY Mrs. George Munson Curtis and Mrs. William B. Church.

JOSEPH LORING

Boston, Mass., 1743-1815

140 A & B. PAIR OF TWO-HANDLED COVERED CUPS: Plain ovi-form body with reeded moulding at rim and foot; baluster-shaped cover with concave shoulder, and urn finial; two square handles.

Engraved: "PROPERTY / of / BRATTLE STREET CHURCH / BOSTON", in a bright cut oval medallion suspended from a bow knot.

H. 11 $\frac{3}{4}$ ".

Mark: J. Loring in cartouche on bottom.

The Mabel Brady Garvan Collection, Yale University.

SAMUEL MINOTT

Boston, Mass., 1732-1803

141 CAN: Pear-shaped body, splayed moulded foot and moulded rim. Double scrolled cast handle with acanthus leaf grip.

Engraved: "HARVARDINATIBUS / Anno Domini MDCCLXX initiat, / Tertium sub ejus tutela annum agentibus / Hoc poculum acceptum / Refert JOSEPHUS WILLARD" in scrolled cartouche on front and "Josephus Willard / Coll: Harv. tutor / Cal. Septembris electus fuit / Anno MDCCLXVI."

H. 5 $\frac{3}{8}$ ", D. b. 3 $\frac{1}{2}$ ".

Mark: Minott (script) in rectangle, and M (script) in square on bottom.

Rev. Joseph Willard, H. C. 1765, was Tutor and Fellow of the College. Made President 19 Dec., 1781, and remained in office till his death, 1804.

The Mabel Brady Garvan Collection, Yale University.

142 COFFEE POT: Pear-shaped body, moulded splayed foot and moulded rim, domed cover with cast pineapple finial, curved and cast spout with shell and leaf ornament; double scrolled wooden handle.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved: I F on bottom.

H. $11\frac{1}{8}$ ".

Mark: Minott (script) in rectangle on bottom, M (script) in square on bottom.

The Mabel Brady Garvan Collection, Yale University.

NATHANIEL MORSE

Boston, Mass., c. 1685-1748

- 143 SPOUT CUP: Body and high domed cover of pear shape, knob finial, ring-shaped foot, tall thin scrolled spout at right angles to cast, flat, scrolled handle.

Engraved with the Leith crest below a ribbon inscribed with the motto "TRUSTY TO THE END".

H. 5".

Mark: NM in rectangle below rim to left of handle.

The Mabel Brady Garvan Collection, Yale University.

DAVID MOSELEY

Boston, Mass., 1753-1812

- 144 COVERED PITCHER: Barrel-shaped body, moulded base and rim, two reeded mid-bands triangular spout with pierced strainer. Domed cover, urn finial, scrolled thumbpiece, moulded hinge plate, square handle.

Engraved: Henry / Barney Smith.

H. $10\frac{1}{8}$ ", D. b. $4\frac{3}{8}$ ".

Mark: D Moseley in rectangle, on bottom.

Henry Barney Smith, son of Barney and Ann (Otis) Smith, graduated from Harvard College in 1809 and was admitted to the bar in 1812.

The Mabel Brady Garvan Collection, Yale University.

JOHN NOYES

Boston, Mass., 1674-1749

- 145 TANKARD: Straight tapering sides, moulded base and rim, flat cover in two stages with serrated edge and vertical gadrooning, scrolled grooved handle with applied rat tail body-drop, double spiral thumbpiece and cherub's head tip.

P
Engraved: I E on bottom.

H. $5\frac{1}{8}$ ", D. b. $4\frac{1}{4}$ ". Wt. 18 oz. 10 dwt.

Mark: IN in an oval, on cover, body to right of handle and bottom.

LENT BY Walter M. Jeffords, Yale 1905, and Mrs. Jeffords.

JONATHAN OTIS

Newport, R. I., Middletown, Conn., 1723-1791

- 146 A & B. PAIR OF TABLESPOONS: Oval bowl with moulded double drop, pointed downcurved handle tip, feather edged.

Engraved: KT*S back of handle.

L. $8\frac{1}{8}$ ".

Mark: OTIS in rectangle.

Part of the silver made for Kezia Taylor Stiles, daughter of Ezra Stiles, President of Yale College 1778-1795, upon her marriage in 1784 to Lewis Burr Sturges, Y. C. 1782.

The Mabel Brady Garvan Collection, Yale University.

JOHN POTWINE

Boston, Mass., and Conn., 1698-1792

- 147 FLAGON: Tall tapering body with two applied mid-bands, moulded base. Domed and moulded cover with turned finial. Scrolled handle with scrolled thumbpiece and winged angel head on tip.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved with the Lemon arms within a scrolled and foliated cartouche, below which is inscribed "The Gift of M^{rs} Mary Lemon / TO THE 1st Church of Christ / IN / Charlestowne" in a panel surmounted by a winged cherub's head.

H. 13½", D. b. 6⅝".

Mark: I. Potwine in cartouche, to left of handle.

The Mabel Brady Garvan Collection, Yale University.

PAUL REVERE

Boston, Mass., 1735-1818

148 BEAKER: Ovoid body with reeded rim on a moulded splayed foot.

Engraved: "Deacⁿ / Jacob Mitchel / to the first Church / in N-Yarmouth / 1795", inclosed in oval medallion.

H. 5½".

Mark: REVERE in rectangle, on bottom.

The Mabel Brady Garvan Collection, Yale University.

149 BOWL: Hemispherical body, slightly flaring rim on splayed base, following Chinese ceramic shape.

Engraved: Around the rim with the names of the fifteen Sons of Liberty who ordered the bowl — John Marston, Ichabod Jones, John Homer, Will^m Bowes, Peter Boyer, Benj^a Cobb, Caleb Hopkins, Nath^l Barber, John White, Will^m Mackey, Dan^l Malcolm, Benjⁿ Goodwin, John Welsh, Fortescue Vernon, Dan^l Parker. Under the name of Nathaniel Barber is engraved a circular medallion with a border of simple meander pattern; scrolls, foliage, palms and vine leaves are used for further decoration. The medallion is surmounted by a cap of liberty on a pike flanked by two flags, the left labelled "Magna Charta," the right "Bill of Rights." In the center of the medallion is engraved "N^o 45 / Wilkes & Liberty," below which is a representation of the "Generall Warrants" torn into pieces. On the opposite side of the bowl is an inscription surrounded by scrolled foliage, and surmounted by a cap of liberty on a pike enclosed in an oak wreath. The inscription runs as follows: "To the Memory of the glorious NINETY-

GALLERY OF FINE ARTS — YALE UNIVERSITY

TWO Members / of the Hon^{bl} House of Representatives of the Massachusetts-Bay: / who, undaunted by the insolent Menaces of Villains in Power, / from a strict Regard to Conscience and the LIBERTIES / of their Constituents, on the 30th of June 1768 / Voted NOT TO RESCIND." Later inscriptions were added encircling the body of the bowl just above the base, and on the bottom, tracing its descent to Marian Lincoln Perry, of Providence, R. I., great-great-granddaughter of John Marston, one of the fifteen.

H. 5½", D. 11".

Mark: ·REVERE in rectangle, and P R (script) in rectangle, on bottom.

John Wilkes, in the 45th issue of his paper, the *North Briton*, attacked the royal policy of repressing self-government in the colonies. In 1763, the King issued an illegal warrant which took Wilkes to prison, and permitted the search and seizure of his papers. As a member of Parliament, he was considered champion of the colonies and "No. 45" became a slogan for the patriots. In 1768, the Massachusetts House of Representatives protested to the King against the repressive measures, and sent a letter to the other colonies urging united action. They were ordered to rescind this letter, but by vote of ninety-two to seventeen defied the order. These "Illustrious Ninety-two" became the toast of the patriot cause.

LENT BY Marsden J. Perry and Luke Vincent Lockwood, Executors of the Estate of Marian Lincoln Perry.

150 BOWL: Circular bowl with sloping sides after a Chinese ceramic shape, ring-shaped foot, bright cut engraved bands around rim within and without.

Engraved: Monogram WS in flowered medallion on one side, and on the other "To / GENERAL WILLIAM SHEPARD / Presented by / The MILITIA of Springfield / as a Memorial of his Ability / and Zeal in quelling / SHAYS'S REBELLION / at / Springfield Arsenal / January 25th 1787".

H. 4", D. 9¼".

Mark: REVERE in rectangle, on bottom.

The Mabel Brady Garvan Collection, Yale University.

MASTERPIECES OF NEW ENGLAND SILVER

- 151 CAN: Curved sides, moulded rim and splayed foot, double scrolled handle with acanthus grip.

Engraved: "Stephano Scales / HARVARDINATES / AD. MDCCLX-VIII / Conscripti, / Biennio sub ejus Tutelâ peracto, / Hoc Poculum / Grati Animi Monimentum / DONANT" within a rocaille medallion topped by two books labelled on the fore edge, "Price's Mor." and "Locke's Essay".

H. 5", D. b. $3\frac{1}{2}$ ".

Mark: · REVERE in rectangle on bottom.

Stephen Scales, H. C. 1763, A.M. 1766, was a tutor at Harvard 1767-1770. "Price's Mor." is an abbreviation for *Review Of The Principal Questions In Morals* (1756) by Richard Price, an English clergyman, an ardent champion of civil and religious liberty.

LENT BY R. T. Haines Halsey, a descendant.

- 152 A & B. PAIR OF CANS: Pear-shaped body, moulded rim and splayed foot, double scrolled handle with curved grip.

Engraved with the Jackson arms in scrolled cartouche and the monogram HJ.

H. $5\frac{5}{8}$ ".

Mark: · REVERE in rectangle, on bottom.

Owned by Gen. Henry Jackson (1747-1809), first treasurer of the Order of the Cincinnati.

The Mabel Brady Garvan Collection, Yale University.

- 153 A & B. PAIR OF CANDLESTICKS: Vase-shaped socket with flat bobèche, trumpet-shaped foot with moulded base and waist.

H. $5\frac{5}{8}$ ", D. b. 4".

Mark: REVERE in rectangle on base of each.

Owned by Perez Morton (1750-1837) prominent Boston lawyer, speaker of the Massachusetts House of Representatives, 1806-1811, and Attorney-General of Massachusetts, 1811-1832.

The Mabel Brady Garvan Collection, Yale University.

GALLERY OF FINE ARTS — YALE UNIVERSITY

154 A & B. MUSTARD POT AND SPOON: Cylindrical body, moulded base and rim, flat cover.

Engraved: D in oval bright cut medallion.

H. $2\frac{3}{8}$ ".

SPOON: Circular bowl, oval tipped handle.

Engraved: D on handle.

L. 4".

Mark: REVERE in rectangle on pot, PR (script) on spoon.

The Mabel Brady Garvan Collection, Yale University.

155 PITCHER: Barrel shape with moulded base and triangular spout.

Engraved: Monogram ILH.

H. $6\frac{1}{8}$ ", D. b. $4\frac{1}{4}$ ".

Mark: REVERE in rectangle, on bottom.

Made for John and Lucy Howard.

The Mabel Brady Garvan Collection, Yale University.

156 PORRINGER: Shallow bowl, domed center, convex sides and slightly everted rim. Flat handle pierced in "keyhole" design.

Engraved with the Apthorp crest.

D. $5\frac{1}{2}$ ", L. h. 3".

Mark: REVERE in rectangle on back of handle.

Belonged to the Apthorp family, and descended through the line of Sarah Wentworth Apthorp (1759-1846) who married Perez Morton, prominent Boston lawyer, and member of same Masonic lodge as Paul Revere. Mrs. Morton was a woman of great charm and literary ability, and was known as the "American Sappho."

The Mabel Brady Garvan Collection, Yale University.

157 SALT: Circular well, everted rim with shell edge; supported by three legs terminating in pad feet.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved: "The Illustrious NINETY-TWO" around bowl, and W ^H ÷ E on bottom.

H. $1\frac{3}{8}$ ", D. $1\frac{7}{8}$ ".

Mark: P R (script) in rectangle, on bottom.

The "Illustrious Ninety-two" were those members of the Massachusetts House of Representatives who defied the orders of the King in 1768. They voted not to rescind the letter they had sent to the other colonies urging united action against the repressive measures of Parliament.

The Mabel Brady Garvan Collection, Yale University.

158 SPOON: Oval bowl, flat drop with a single gouge across drop in back of bowl, flat stem downcurved, oval end with bright cut oval medallion and flower drops in bright cut engraving.

Engraved: E C in center of medallion.

L. $6\frac{15}{16}$ ".

Mark: REVERE in rectangle on stem.

The Mabel Brady Garvan Collection, Yale University.

159 A-D. FOUR SALT SPOONS: Shell bowl, shouldered stem, rounded downcurved handle tip.

Engraved with bright cut design on handle.

L. $4\frac{1}{8}$ ".

Mark: PR (script) in rectangle on back of stem.

LENT BY William T. H. Howe, Yale 1893S.

160 TABLESPOON: Oval bowl, flat drop with moulded scroll foliage on back of bowl, flat stem with shoulder, incised border; rounded end, moulded edge forming oval cartouche.

Engraved with the Sargent crest.

L. 9".

Mark: · REVERE in rectangle on shaft of handle.

The Mabel Brady Garvan Collection, Yale University.

GALLERY OF FINE ARTS — YALE UNIVERSITY

161 PUNCH STRAINER: Circular shallow bowl pierced in geometric pattern, gadrooned moulding, two flat scrolled handles.

L. 10 $\frac{3}{4}$ ".

Mark: ·REVERE in rectangle, on each handle.

The Mabel Brady Garvan Collection, Yale University.

162 PUNCH STRAINER: Shallow circular bowl pierced in geometric design with moulded rim, two flat scrolled handles.

Engraved with crest, a dove rising, on handle tip.

L. 11", Wt. 4 oz. 14 dwt.

Mark: P. REVERE in rectangle on each handle.

The Mabel Brady Garvan Collection, Yale University.

163 SUGAR BASIN: Hemispherical bowl, moulded splayed foot, low domed cover with reel-shaped handle.

Engraved: ^GTJ ∴ M on cover, and ABF (script) inside of bowl and cover.

H. 4 $\frac{1}{4}$ ".

Mark: ·REVERE in rectangle on bottom of bowl and on cover.

The Mabel Brady Garvan Collection, Yale University.

164 SUGAR BOWL: Inverted pear-shaped body with moulded splayed foot, domed cover with flat cast floral finial.

H. 4 $\frac{1}{2}$ ", Wt. 10 oz. 4 dwt.

Mark: ·REVERE in rectangle on bottom.

LENT BY William T. H. Howe, Yale 1893S.

165 SUGAR BOWL: Inverted pear-shaped body with moulded splayed foot, domed cover with cast acorn finial.

H. 6", Wt. 13 oz. 10 dwt.

Mark: REVERE in rectangle on bottom.

LENT BY Mrs. Charles-Edward A. Winslow.

MASTERPIECES OF NEW ENGLAND SILVER

166 SUGAR TONGS: Bow shaped, tapering arms, shell bowls.

Engraved all over with bright cut ornament.

L. $5\frac{5}{8}$ ".

Mark: · REVERE in rectangle on inside of one arm.

LENT BY William T. H. Howe, Yale 1893S.

167 TANKARD: Straight sides, moulded base, applied mid-band, everted rim, domed cover with cast pine cone finial, scrolled handle with scrolled thumbpiece and shield tip.

Engraved with the Skillings arms in a rocaille cartouche, and N·E on handle.

H. $9\frac{1}{2}$ ", D. b. $5\frac{1}{4}$ ", Wt. 31 oz. 15 dwt.

Mark: · REVERE in rectangle on bottom and to left of handle.

Revere in his ledger debits Cap^t Nehemiah Skillings for a tankard engraved with arms in 1774.

LENT BY Mr. and Mrs. Harold C. Lovell, descendants.

168 TANKARD: Straight tapering sides, applied mid-band, moulded base and rim, domed cover with flame finial. Scrolled thumbpiece, moulded hinge plate, scrolled handle with lion's mask tip.

Engraved with the Greene arms in a rocaille cartouche and M \div G on handle.

H. $8\frac{7}{8}$ ", D. b. $5\frac{1}{8}$ ".

Mark: · REVERE in rectangle below rim and PR (script) in rectangle on bottom.

Thomas Greene, an eminent merchant of Boston, in his will probated in 1763 bequeathed all of his plate to his wife Martha, specifying that no inventory be taken.

The Mabel Brady Garvan Collection, Yale University.

169 TEAPOT: Cylindrical tapering sides, concave shoulder, beaded mouldings at base and rim, hinged low domed cover with pine cone finial, straight, fluted, tapering spout, scrolled wooden handle.

Engraved: Monogram ISC within two floral branches.

H. $6\frac{3}{4}$ ", D. b. $4\frac{1}{4}$ ".

Mark: • REVERE in rectangle twice on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 170 TEAPOT: Elliptical with concave shoulder, domed hinged cover with cast pine cone finial, straight spout, curved wooden handle, two parallel reeded bands on shoulder, two parallel bands bright cut ornament of oak leaf and acorn at base and rim of body. Greek fret border on cover.

Engraved: Monogram RP.

H. $7\frac{1}{4}$ ".

Mark: REVERE in rectangle on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 171 TEAPOT: Oval with fluted vertical sides, hinged low domed cover with pine cone finial, straight tapering spout, scrolled wooden handle, engraved bright cut borders of tasseled swags of drapery.

H. 6".

Mark: • REVERE in rectangle on bottom.

The Mabel Brady Garvan Collection, Yale University.

- 172 A-D. TEASET: Fig. 23.

A. TEAPOT: Elliptical with concave shoulder, domed hinged cover with cast pine cone finial, straight spout, squared wooden handle, engraved bright cut bands and reeded mouldings.

H. $7\frac{1}{2}$ ".

Mark: REVERE in rectangle, twice on bottom and once inside on bottom.

B. SUGAR BASIN: Urn-shaped with circular foot and square base, conical cover with twisted flame finial, engraved bright cut bands and applied reeded mouldings.

H. $9\frac{1}{2}$ ".

Mark: As above on edge of base.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved: "To / Edmund Hartt / Constructor of the Frigate BOSTON / Presented by a number of his fellow citizens as a / Memorial of their sense of his Ability, Zeal & Fidelity / in the Completion of that Ornament / of the AMERICAN NAVY / 1799" on teapot and sugar basin.

C. CREAM PITCHER: Urn-shaped with broad lip on splayed foot and square base, strap handle, reeded moulding on rim, engraved bright cut band.

H. 7".

Mark: As above on edge of base.

D. TRAY: Elliptical with moulded edge, supported by four claw feet.

L. $6\frac{5}{16}$ ".

Mark: As above on bottom.

All four pieces are engraved with the monogram EH.

The frigate *Boston* was built with funds subscribed by the citizens of Boston and launched at Hartt's Naval Yard, June 12, 1799.

LENT BY the Museum of Fine Arts, Boston.

173 TRAY: Circular with moulded, pie-crust edge and scroll and shell ornament, engraved border; three cabriole legs, pad feet.

Engraved with the Tyng arms in rocaille cartouche, within a laurel wreath. "The Gift of James Tyng to his / Sister Sarah Tyng 1761" on bottom.

D. $12\frac{3}{4}$ ", Wt. $27\frac{1}{2}$ oz.

Mark: · REVERE in rectangle on bottom.

Not previously exhibited.

LENT BY John P. Marquand, a descendant.

174 TRAY: Circular with pie-crust edge and scroll and shell ornament, engraved border; three cabriole legs, pad feet.

Engraved with the Chandler arms in rocaille cartouche in center; L. Chandler in script on back.

D. 13", Wt. 30 oz.

GALLERY OF FINE ARTS — YALE UNIVERSITY

Mark: REVERE in rectangle on bottom.

LENT BY the Museum of Fine Arts, Boston, from the Sleeper Collection.

175 TRAY: Large oval tray, moulded scalloped rim with shell decoration, two cast baluster handles. Fig. 22.

Engraved: EHD in oval medallion of leaves suspended from a bow knot.

L. 17", W. 13 $\frac{1}{4}$ ".

Mark: REVERE in rectangle on bottom.

In Revere's account books "Elias H. Darby, Esqr." is debited in 1797 for a

"Silver Waiter" weighing "41 oz., 11 dwt.	£ 14:13:10
To the Making	12.6 —
To Engraving	— 15 —"

Elias Hasket Derby was a famous merchant of Salem whose ship, the *Grand Turk*, in 1786 made the first trading voyage to Canton, China. His mansion, built in 1797 by Samuel McIntire, was reputed the finest in Salem in its day. This reputation is borne out by the tray which was a part of its furnishings.

The Mabel Brady Garvan Collection, Yale University.

176 A & B. TWO TUMBLERS: Straight tapering sides, bright cut band on base and rim.

Engraved: T in bright cut medallion.

H. 3 $\frac{1}{16}$ ".

Mark: REVERE in rectangle on bottom.

Made for Isaiah Thomas (1749-1831), one of leading American printers of his time, active member of the Sons of Liberty, founder of the American Antiquarian Society in 1812.

The Mabel Brady Garvan Collection, Yale University.

177 URN: Vase-shaped body, on circular foot on square base with ball and claw feet, conical cover, reeded shoulder, and urn-shaped finial; spigot with ivory handle; bands of bright cut decorations under rim, and on foot. Fig. 24.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved: "TO / PERPETUATE / The Gallant defence / MADE BY / CPA: GAMALIEL BRADFORD / in the Ship Industry on the 8th July 1800 / when attacked by four French Privateers / in the Streights of Gibralter. / This URN is presented to him / by / SAMUEL PARKMAN."

H. 19", Wt. 62 oz.

Mark: REVERE in rectangle on base.

LENT BY the Massachusetts Historical Society.

WILLIAM ROUSE

Boston, Mass., 1639-1704/5

178 A & B. PAIR OF SUCKET FORKS: Flat shaped stem with small rounded bowl at one end and two-pronged fork at other. Fig. 2.

Engraved: I*^FL on bowl.

L. 6".

Mark: WR in oval, twice on handle, once on bowl.

Sucket forks were used for eating fruits, both dried and preserved in syrup. They are rare in American silver. These were originally owned by Col. John and Lydia (Turell) Foster and made prior to 1689, in which year, as a widower, he wed Mrs. Abigail Kellond.

LENT BY Mrs. Julian L. Coolidge, a descendant.

179 TANKARD: Straight tapering sides, moulded base and rim; flat cover with serrated edge, engraved with a butterfly and pink within a laurel wreath; scrolled handle with rat tail body-drop, twisted thumbpiece, cut-card decoration below hinge, shield tip. Fig. 3.

Engraved with an unidentified coat of arms with scrolled acanthus man-

ling; A*^ER on handle and an illegible inscription with "May 8th 1692" on bottom.

H. 7", D. b. 5 $\frac{5}{8}$ ".

GALLERY OF FINE ARTS — YALE UNIVERSITY

Mark: W:R below star in shaped shield, on cover, handle and on body to right of handle.

Owned early in the eighteenth century by Andrew and Ruth (Symonds) Eliot who were married in 1707.

LENT BY Miss Alice W. Alden, a descendant.

180 TANKARD: Straight tapering sides, moulded base and rim; flat cover with serrated edge, engraved with sunflower; scrolled handle with rat tail body-drop, twisted thumbpiece, cut-card decoration below hinge, shield tip.

D
Engraved: W E on handle.

H. $6\frac{1}{4}$ ", D. b. 5".

Mark: W:R below star in shaped shield, twice on cover.

The initials are those of Col. William and Elizabeth (Davenport) Dudley who were married in 1721. Since Rouse died in 1704/5, it was probably owned originally by Gov. Joseph Dudley who died before his son's marriage.

The Mabel Brady Garvan Collection, Yale University.

BENJAMIN SANDERSON

Boston, Mass., 1649-1678

181 DRAM CUP: Shallow bowl, flat bottom, two twisted wire handles.

H. $1\frac{1}{4}$ ", D. $2\frac{7}{16}$ ".

Mark: BS in square, near rim.

These cups were used for small drinks of brandy, and strong alcoholic liquors, hence the name dram cup. Only one other piece by Benjamin Sanderson is known today, a standing cup in the collection of the First Church, Boston.

The Mabel Brady Garvan Collection, Yale University.

ROBERT SANDERSON

Boston, Mass., 1608-1693

182 TANKARD: Tapering body with moulded base and rim. Flat cover, engraved floral design; scrolled handle with rat tail body-drop, incised rat tail, engraved shield tip. Fig. 5.

V
Engraved: I M inclosed in pricked ornament.

H. $8\frac{3}{16}$ ", D. b. $6\frac{5}{8}$ ", Wt. 41 oz. 15 dwt.

Mark: RS below hollow sun in shaped punch, on bottom.

Original owners Isaac and Mary Vergoose.

LENT BY the Museum of Fine Arts, Boston.

See also *Hull and Sanderson*.

SAMUEL VERNON

Newport, R. I., 1683-1737

183 TANKARD: Straight tapering sides, moulded base and rim, domed cover with bell-shaped finial, scrolled handle, scrolled thumbpiece and coin tip.

Engraved with the arms of Rhode Island within scrolled cartouche.

H. $8\frac{5}{8}$ ".

Mark: SV over a fleur-de-lys in heart-shaped punch, on cover and body near rim to left of handle.

One of the three tankards voted by the General Assembly of the Colony of Rhode Island at their meeting the last Wednesday of October, 1733 for the Commissioners from New York, who had represented Rhode Island in a boundary dispute with Massachusetts Bay. The tankards were to be "each of £50 value with the arms of the Government to be engraven on them."

The Mabel Brady Garvan Collection, Yale University.

EDWARD WEBB

Boston, Mass., d. 1718

184 PATCH BOX: Circular box, separate flat cover, engraved in center with a rose surrounded by a laurel wreath.

Engraved: SS (crudely) on cover.

H. $\frac{1}{2}$ ", D. $1\frac{1}{8}$ ".

Mark: EW in rectangle, on bottom of box.

Engraved design is very similar to that on the snuff box by Webb included in the Exhibition.

The Mabel Brady Garvan Collection, Yale University.

185 PORRINGER: Convex body, slightly domed center, everted rim, pierced geometric handle with sixteen perforations.

Engraved: I N on the handle.

D. $5\frac{1}{8}$ ", L. h. $2\frac{5}{8}$ ", Wt. 8 oz. 2 dwt.

LENT BY William T. H. Howe, Yale 1893S.

186 SNUFF BOX: Circular box, separate cover, moulded base and rim; engraved laurel wreath enclosing a rose on cover.

Engraved: "MB Ex dono to EB / Eliz^a Brame / John Glover" on bottom.

H. $\frac{3}{4}$ ", D. $1\frac{1}{8}$ ".

Mark: EW in rectangle inside cover, and on bottom.

Col. John Glover was in charge of the water transportation of the troops in crossing the Delaware at Trenton. Promoted to Brig. Gen., he was sent against Burgoyne whose captured forces were taken by him to Cambridge, Mass.

The Mabel Brady Garvan Collection, Yale University.

187 SPOON: Oval bowl with moulded drop, rat tail, and foliage on back of bowl; broad flat stem with trifid end curved forward.

MASTERPIECES OF NEW ENGLAND SILVER

Engraved: ^HL M and unidentified arms on back of handle.

L. $7\frac{9}{16}$ ".

Mark: EW in rectangle, on back of handle.

The Mabel Brady Garvan Collection, Yale University.

- 188 SPOON: Oval bowl with moulded drop and beaded and moulded rat tail; broad flat stem with trifid end curved forward.

Engraved: ^HL * M on back of handle.

L. $7\frac{7}{8}$ ".

Mark: EW in rectangle, on back of handle.

The Mabel Brady Garvan Collection, Yale University.

EDWARD WINSLOW

Boston, Mass., 1669-1753

- 189 BEAKER: Straight body, flaring lip, and moulded base.

Engraved: "The gift of Col^o Francis Wainwright / To The Church of Ipswich."

H. $5\frac{3}{4}$ ".

Mark: E W over fleur-de-lys in shaped shield on bottom.

Francis Wainwright, H. C. 1686, died in 1711; in his will "I give and bequeath to the Church of Ipswich ye sum of five pounds money to be payed over for a piece of plate for y^e Lord's Table." Originally a part of the communion service of the First Congregational Church, Ipswich.

The Mabel Brady Garvan Collection, Yale University.

- 190 CASTER: Baluster shape, moulded foot, tall pierced domed cover with knob finial and bayonet fastening.

H. $6\frac{1}{2}$ ".

GALLERY OF FINE ARTS — YALE UNIVERSITY

Mark: EW over fleur-de-lys in shaped shield on neck.

The Mabel Brady Garvan Collection, Yale University.

- 191 CASTER: Cylindrical, moulded base and rim, flat pierced cover with turned finial, scrolled handle with beaded rat tail.

Engraved: I*P.

H. $3\frac{3}{8}$ ".

Mark: EW over a fleur-de-lys in shaped shield, to left of handle and on bottom.

Made for Jane Eliot of Newcastle, N. H., who in 1707 married Andrew Pepperell, brother of Sir William, the hero of Louisburg.

The Mabel Brady Garvan Collection, Yale University.

- 192 CASTER: Straight sides, moulded base and rim, domed and perforated cover. Scrolled cast handle with beaded rat tail.

B

Engraved: C P on bottom.

H. $3\frac{1}{8}$ ".

Mark: E W in conjoined circles below rim, and E W over fleur-de-lys in shaped shield on bottom.

Not previously exhibited.

The Mabel Brady Garvan Collection, Yale University.

- 193 CHOCOLATE POT: Tapering body rounded at base with gadrooned foot and moulded applied mid-band; high domed cover; rim and lower portion of body ornamented with vertical gadrooning. Removable acorn finial and hinge pin, attached by chain to handle socket. Cleft and scrolled thumbpiece. Cast hexagonal spout set at angle to the scrolled wooden handle. Cut-card design below spout and on cover. Fig. 17.

Engraved with the Auchmuty (:) arms with scrolled acanthus mantling,

M

T*E, on bottom.

H. $9\frac{1}{2}$ ", Wt. 29 oz.

MASTERPIECES OF NEW ENGLAND SILVER

Mark: EW over fleur-de-lys in shaped shield, to right of handle.

The Estate of Francis P. Garvan.

- 194 CAUDLE CUP: Gourd-shaped bowl with flat bottom and two cast scrolled handles with notched shoulders.

Engraved: "Milford Church 1707".

H. $4\frac{5}{8}$ ", D. b. $3\frac{1}{2}$ ".

Mark: EW over fleur-de-lys in shaped shield on neck.

LENT BY the Church of Christ, Congregational, Milford.

- 195 TWO-HANDLED COVERED CUP: Straight sides curving to moulded splayed foot, domed moulded cover with melon-shaped finial. Lower half of body decorated with vertical gadrooning and bands of the same decoration below rim, and on foot and cover. Fig. 15.

Engraved with the arms of Lowell quartering Leversedge, in the 19th Century.

H. 11", D. b. $5\frac{1}{2}$ ".

Mark: EW over fleur-de-lys in shaped shield, on cover and body.

Owned by the forebears of James Russell Lowell.

The Mabel Brady Garvan Collection, Yale University.

- 196 PLATE: Circular with broad rim and narrow moulded edge.

Engraved with the Palmes arms in feathered cartouche.

D. $10\frac{13}{16}$ ".

Mark: EW over fleur-de-lys in shaped shield, on rim.

LENT BY the Museum of Fine Arts, Boston,

- 197 PORRINGER: Shallow bowl, domed center, convex sides and everted rim. Flat handle pierced in early "keyhole" design.

Engraved with the Winslow arms on the handle, I: S on bottom of bowl.

D. $4\frac{3}{4}$ ", L. h. $2\frac{9}{16}$ ".

Mark: EW over fleur-de-lys in shaped shield, on rim to left of handle.

LENT BY Mrs. Bancel LaFarge.

198 TRENCHER SALT: Circular with concave sides, moulded base, spirally gadrooned shoulder.

Engraved: S M on side.

H. $2\frac{1}{4}$ ", D. b. $3\frac{1}{4}$ ".

Mark: EW over a fleur-de-lys in shaped shield in bowl.

Winslow made this for his first cousin, Sarah Middlecott, who married Louis Boucher in 1702. He made for her mother in the same year the sugar box which is also shown in the Exhibition.

LENT BY Mrs. Thomas M. Shepherd, a descendant.

199 SALVER: Trefoil shaped tray with moulded edge, on moulded trumpet foot.

Engraved with crest of unicorn's head.

H. $2\frac{5}{16}$ ", D. $7\frac{5}{16}$ ".

Mark: E W over fleur-de-lys in shaped shield, on tray.

LENT BY Marcus Morton, Jr., Yale 1916, a descendant.

200 SUGAR BOX: Shallow elliptical box, curved sides embossed with four medallions, three showing a conventional knight on horseback separated by acanthus leaves against a granulated ground with alternating spiral gadroons and flutes; band of vertical gadrooning below; four scrolled feet. High domed cover, moulded, and with moulded rim, embossed laurel wreath, foliage, two flying cherubs, band of spiral gadrooning, coiled serpent handle. Scalloped circular hasp chased with the Winslow arms.

Engraved: "Ex dono / Sarah Middlecott / N England / to M M / 1702" on bottom.

H. $5\frac{1}{2}$ ", W. $6\frac{1}{4}$ ", L. $8\frac{1}{2}$ ".

Mark: EW over fleur-de-lys in shaped shield, twice on box, twice on rim.

MASTERPIECES OF NEW ENGLAND SILVER

Made by the silversmith for his aunt, Sarah Winslow, who married (1) Miles Standish, Jr., (2) Tobias Payne, (3) Richard Middlecott.

LENT BY Edsel Ford.

201 SUGAR BOX: Shallow elliptical box, curved sides, embossed with four medallions, three portraying a conventional "St. George and the Dragon" separated by acanthus leaves against a granulated ground with alternating spiral gadroons and flutes; band of vertical gadrooning below; four scrolled feet. High domed moulded cover, moulded rim; embossed with laurel wreath, foliage and two flying cherubs. Foliated scroll handle. Circular hasp with scalloped edge, chased with foliated shield. Fig. 19.

H. $5\frac{1}{2}$ ", W. 6", L. $7\frac{1}{2}$ ".

Mark: EW over fleur-de-lys in shaped shield, twice on body.

Made by Winslow for his personal use.

The Mabel Brady Garvan Collection, Yale University.

202 TANKARD: Slightly tapering sides, moulded base and rim, applied mid-band; domed and moulded cover with turned finial; scrolled handle and scrolled thumbpiece with disc tip.

Engraved with the Hutchinson arms in a scrolled and foliated cartouche.

H. $8\frac{1}{4}$ ", D. b. $5\frac{3}{8}$ ", Wt. 31 oz. 17 dwt.

Mark: EW over fleur-de-lys in shaped shield, on body to left of handle.

Presented by Thomas Hutchinson (1675-1739) to the Old North Church, Boston. In 1870, when some city alterations were undertaken, the Church plate was offered for sale. The Rev. W. P. H. Hutchinson bought it for \$63.70.

LENT BY Mrs. Francis P. Garvan.

203 TANKARD: Tapering body with moulded base and rim; domed cover with turned finial; scrolled handle with moulded rat tail body-drop, scrolled thumbpiece, moulded grotesque cherub's head tip.

Engraved with the Winslow arms in a rocaille cartouche.

H. 8", D. b. $5\frac{1}{2}$ ".

GALLERY OF FINE ARTS — YALE UNIVERSITY

Mark: EW over fleur-de-lys in shaped shield, on body to left of handle.
Tankard made by Winslow for his own use.

LENT BY James B. Neale, Yale 1896.

- 204 TANKARD: Straight tapering sides, moulded base and rim, flat cover, serrated edge, mask and dolphin thumbpiece. Scrolled ribbed handle with rat tail body-drop and cherub's head tip. Fig. 31.

Engraved with the Pickering arms with scrolled acanthus mantling over

P
W*H.

H. $7\frac{3}{8}$ ", D. b. $5\frac{1}{4}$ ".

Mark: EW over fleur-de-lys in shaped shield on cover, body to left of handle.

Made for Capt. William Pickering and Hannah Browne who were married June 19, 1695. He was an enterprising shipmaster of Salem, and held a Commission in 1707 from Gov. Dudley to guard the fishing vessels against the French and Indians. In his will drawn up in 1701, he states that he is "bound to Sea & desine to go to Bilboa in the Kingdom of Spaine".

Not previously exhibited.

LENT BY George S. Parker, a descendant.

UNMARKED

205 A-D. CHILD'S TOYS

A. CASTER: Straight body, moulded base and rim, high domed cover, with geometric piercing, bayonet fastening, turned finial.

BS
Engraved: 1681, and later inscription.

H. 2".

B. CAUDLE CUP: Bulbous body, everted lip, scrolled strap handles.

Engraved: BS on bottom, later inscription on body.

H. $\frac{7}{8}$ ".

MASTERPIECES OF NEW ENGLAND SILVER

C. 1-4. LIGHTING SET: *candle snuffer and tray*: Scissor-shaped snuffer, in violin-shaped tray on three legs. Trefoil piercing in handle of tray.

H. $\frac{7}{16}$ ", L. tray $3\frac{1}{8}$ ", L. snuffers 2".

Pair of candlesticks: Cylindrical clustered shaft on circular gadrooned splayed base, lobed flange at juncture of base and shaft, lobed nozzle.

H. $2\frac{1}{2}$ ".

D. TANKARD: Straight, slightly tapering sides, moulded base and rim, flat cover, serrated edge, single scrolled handle with shield-shaped thumb-piece, and serrated tip.

Engraved: BS on handle.

These toys belonged to Bethiah Shrimpton (1681-1713) of Boston. Her will, probated in 1713, states "her Sister Hunt's children should have her Silver Baby things."

The Mabel Brady Garvan Collection, Yale University.

Gold

JOSIAH AUSTIN

Charlestown, Mass., 1718-1780

206 Gold funeral ring: Decorated with a chased winged skull.

Engraved inscription: "P. Bowman Ob 20 Decem^r 1751 AE^t 78" on inside.

D. $\frac{3}{4}$ ".

Mark: $\frac{1}{2}$ A in rectangle on inside.

Made to commemorate the funeral of Phebe, the wife of Joseph Bowman, long a justice of the peace of Lexington.

LENT BY William T. H. Howe, Yale 1893S.

JOHN BALL

Concord, Mass., adv. 1763-1767

207 GOLD BETROTHAL RING: Plain band, with the inscription inside,
"Let virtue be a guide to thee".

D. $\frac{3}{4}$ ".

Mark: BALL in a rectangle on inside.

The Mabel Brady Garvan Collection, Yale University.

JAMES BOYER

Boston, Mass., adv. 1723, d. 1741

208 GOLD LINK OF BUTTONS: Small, round, engraved with rosette
encircled by band of laurel.

D. $\frac{7}{16}$ ".

Mark: IB in rectangle stamped on reverse.

The Mabel Brady Garvan Collection, Yale University.

ZACHARIAH BRIGDEN

Boston, Mass., 1734-1787

209 A & B. TWO LINKS OF GOLD BUTTONS: Octagonal, engraved
with four-petaled flower design, surrounded by octagonal striated border.

D. $\frac{7}{16}$ ".

Mark: ZB separated by a lozenge in a rectangle, stamped on reverse.

The Mabel Brady Garvan Collection, Yale University.

210 GOLD FUNERAL RING: Decorated with a chased, winged skull.

Engraved: "Mad^m Deb^t Prince ob 1 June 1766 AE 67", on inside.

D. $\frac{3}{4}$ ".

MASTERPIECES OF NEW ENGLAND SILVER

Mark: ZB separated by a lozenge in a rectangle on inside.

Madam Prince was the widow of the Rev. Thomas Prince (1687-1758), pastor of the Old South Church of Boston and author of *A Chronological History of New England*.

The Mabel Brady Garvan Collection, Yale University.

JAMES BUTLER

Boston, Mass., 1713-1776

211 A, B, C. THREE GOLD LINK BUTTONS: Octagonal, engraved with conventionalized Greek honeysuckle design.

D. $\frac{1}{2}$ ".

Mark: IB in a rectangle stamped twice on reverse.

The Mabel Brady Garvan Collection, Yale University.

WILLIAM COWELL, JR.

Boston, Mass., 1713-1761

212 GOLD LOCKET: Oval, plain center encircled with band of laurel.

L. $\frac{11}{16}$ ", W. $\frac{9}{16}$ ".

Mark: WC in rectangle on reverse.

LENT BY Miss Margaret A. Keith.

JOHN EDWARDS

Boston, Mass., 1671-1746

213 GOLD WEDDING RING: Heavy, plain band.

Engraved: "April 13th 1718", inside of band.

D. $\frac{3}{4}$ ".

Mark: IE in rectangle on inside.

GALLERY OF FINE ARTS — YALE UNIVERSITY

Captain Francis Brinley married Deborah Lyde on April 13, 1718.

Not previously exhibited.

LENT BY Mrs. Morgan Firth, a descendant.

JACOB HURD

Boston, Mass., 1702-1758

214 A & B. TWO LINKS OF GOLD BUTTONS: Octagonal, stamped and engraved rosette surrounded by engraved border.

Engraved: on the reverse of buttons, I on one, D on the other.

D. $\frac{7}{16}$ ".

Mark: HURD in rectangle stamped on reverse.

LENT BY the Wadsworth Atheneum.

215 GOLD THIMBLE: Engraved with leafy scrolls on a striated background between narrow bands of rickrack, delicately moulded edge.

Engraved: "Eliz^h Gooch" on inside.

H. $\frac{11}{16}$ ", D. $\frac{9}{16}$ ".

Mark: Hurd in oval, stamped on inside.

This Elizabeth Gooch may possibly be the sister-in-law of Benjamin Franklin. She later became post mistress of Boston.

The Estate of Francis P. Garvan.

JEFFREY LANG

Salem, Mass., 1707-1758

216 GOLD FUNERAL RING: Engraved with a winged death's head.

Engraved: "E.Kitchen ob^d 25 Oct^r 1736 AE 3", on inside of band.

D. $\frac{3}{4}$ ".

Mark: IL in square on inside.

MASTERPIECES OF NEW ENGLAND SILVER

Made for the funeral of Edward Kitchen who died at the age of three, the son of Edward and Freke Kitchen of Salem.

The Mabel Brady Garvan Collection, Yale University.

RICHARD LANG

Salem, Mass., 1733-1820

217 GOLD FUNERAL RING: Decorated with a chased winged skull.

Engraved inscription: "Rv^d D. Leavit: ob. 7. Feb^r 1762. AE 41." on inside.

D. $\frac{3}{4}$ ".

Mark: RL in square on inside.

The Rev. Dudley Leavitt, H. C. 1739, ordained Oct. 26, 1745 at Salem, "in Mr. Kitchen's orchard, under an appletree." The *Boston Gazette* of Feb. 22, 1762 in his obituary states: "He was a faithful Preacher of the great Doctrines of the Gospel and most carefully guarded his Flock against the Errors and Vices of the Times."

LENT BY William T. H. Howe, Yale 1893S.

JOHN NOYES

Boston, Mass., 1674-1749

218 GOLD LOCKET: Square, richly engraved with pot of tulips and entwined leaves against striated background.

Engraved: R R on reverse.

Mark: IN in an oval on reverse.

D. $\frac{11}{16}$ ".

Made before 1715 for Rebecca Russell, grandmother of Elbridge Gerry, a signer of the Declaration of Independence.

The Mabel Brady Garvan Collection, Yale University.

PAUL REVERE (attributed to)

Boston, Mass., 1735-1818

219 GOLD WATCH FOB: Oval plate pivoting on scrolled bracket, engraved on obverse with scrolled monogram N G, and on reverse in intaglio as a seal, the Green arms with the motto below "DISCE SCIRE TE IPSUM" in a ribbon.

L. 1", W. $\frac{7}{8}$ ".

Unmarked, but attributed because of technique to Paul Revere, who was patronized by General Nathanael Greene.

Yale University Collections.

DANIEL RUSSELL

Newport, R. I., before 1750

220 GOLD LOCKET: Oval, engraved with large rosette encircled by narrow band of laurel.

Engraved: I*B over P A and 1742, on reverse.

L. $\frac{3}{4}$ ", W. $\frac{5}{8}$ ".

Mark: DR in conjoined circles on reverse.

Given by John Burrington to his little granddaughter, Patience Anthony, in 1742.

The Mabel Brady Garvan Collection.

EDWARD WINSLOW

Boston, Mass., 1669-1753

221 GOLD FUNERAL RING: Plain band.

Engraved: "I Dudley late Gov^r of NE.ob. 2 Apr. 1720 AE 73" on inside of band.

D. $\frac{3}{4}$ ".

MASTERPIECES OF NEW ENGLAND SILVER

Mark: EW in conjoined circles on inside.

One of the rings given to each of the six pallbearers at Governor Dudley's funeral. The latter is described in Samuel Sewall's diary under the date of April 8, 1720.

The Mabel Brady Garvan Collection, Yale University.

ATTRIBUTED TO EDWARD WINSLOW

222 GOLD FUNERAL RING: Circlet of four scrolled panels.

Inscribed: "ELIZAH / WINSLOW / OB:16 / SEP:1740 / AE 71" in raised block letters on outer surface.

D. $\frac{11}{16}$ ".

Unmarked, but undoubtedly made by Edward Winslow for the funeral of his second wife Elizabeth (Dixie) Pemberton whom he married in 1712, and who departed this life on the 16th of September 1740. Their daughter Elizabeth married Richard Clarke, one of the consignees of the tea destroyed in Boston Harbor in 1773. Their daughter, Susanna Clarke, married the artist, John Singleton Copley.

The Mabel Brady Garvan Collection, Yale University.

UNKNOWN

223 GOLD MEDAL: Oval with suspension loop. On obverse side engraved brigantine under full sail bearing seven guns, sailing to the left, and displaying the flag of England.

On reverse side the inscription, "This Medall / Given by the Underwriters / to the Bearer Captain James / Weir of the Mars for his / Brave defence against / Two French Privateer's / April & July / 1760."

L. $1\frac{7}{8}$ ", W. $1\frac{1}{2}$ ".

LENT BY the Yale University Library.

Portraits

NATHANIEL HURD

224 PORTRAIT by John Singleton Copley (1737-1815).

The silversmith gazes directly at the spectator from behind the table on which he has folded his hands. Next to them are two books, the larger of which is titled in red lettering, *Display of Heraldry* by J. Guillam (a standard book of heraldry in that period). The background is brown with a dark brown curtain at left. He wears a black turban, a mole colored banyan with pink cuffs and lining, and a dark blue-green waistcoat. The table cover is dark green; the books are two shades of brown with red lettering.

Oil on canvas. $30\frac{1}{2} \times 25\frac{1}{2}$ inches.

Signed lower left: J. S. C.

Painted 1765-1770.

Nathaniel Hurd (1730-1777) did some work as a silversmith; but his fame rests on his engravings for book plates, as well as on engraved arms and inscriptions on silver.

LENT BY the Cleveland Museum of Art.

225 MINIATURE PORTRAIT by John Singleton Copley. Fig. 34.

Oval in square frame; bust portrait, facing slightly right, bearing strong resemblance to the other Hurd portraits. Brown wig, brown eyes, full red lips, white stock, blue waistcoat under brown coat, top button buttoned, two other buttons open. Dark grey background.

Oil on copper. $3 \times 2\frac{1}{4}$ inches.

Signed *ISC Pin.*, by left shoulder.

This has descended in the families of Nathaniel Hurd's sisters, Anna (Hurd) Furness and Elizabeth (Hurd) Henchman.

MASTERPIECES OF NEW ENGLAND SILVER

Not previously exhibited.

LENT BY Miss Emily D. Furness, a descendant.

226 MINIATURE PORTRAIT attributed to John Singleton Copley. Fig. 33.

Oval bust portrait with sitter gazing directly at spectator as in Copley oil of Nathaniel Hurd, head turned slightly towards right. Pink cap, brown waistcoat and coat with four buttons, white collar and stock. Brown eyes.

Watercolor on ivory. $1\frac{5}{16} \times 1\frac{1}{16}$ inches.

Nathaniel Hurd in his will dated Dec. 8, 1777, states, "To my sister Eliz. Henchman, I give and bequeath . . . my miniature picture."

Elizabeth (Hurd) Henchman's daughter married Nathaniel Hurd Furness, and the miniature has descended in the Furness family to its present owner. Family tradition attributes this to Copley.

Not previously exhibited.

LENT BY Miss Emily D. Furness.

PAUL REVERE

227 PORTRAIT by John Singleton Copley.

A dark brown background throws into relief the half-length figure of Revere clad in a loose white shirt under a blue waistcoat. He gazes directly toward the spectator, resting his right elbow on the table in front of him. In his left hand he holds a silver teapot painted with much care to show the reflection of his fingers in the polished surface. His costume and unpowdered hair, together with the engraving tools lying on the table, indicate that he has just completed the inverted pear-shaped teapot which is similar to one in the Exhibition.

Oil on canvas. $35 \times 28\frac{1}{2}$ inches.

Painted 1765-1770.

Paul Revere (1735-1818), the son of a Huguenot silversmith né Apollos Rivoire, needs no introduction as a patriot. But his versatility as a craftsman is worthy of special notice. He was, in turn, goldsmith, engraver, printer, worker in brass, iron, copper, dentist and harness-maker.

This portrait was in the possession of the Revere family until 1930, when it was presented by them to the Museum of Fine Arts.

LENT BY the Museum of Fine Arts, Boston, with the consent of the Revere family.

228 MINIATURE PORTRAIT by Gilbert Stuart Newton (1795-1838).

Rectangular bust portrait, turned slightly toward left and eyeing the spectator directly. Background grey-blue, hair white, dark grey suit with white scarf and vest.

Watercolor on ivory. $4\frac{1}{2} \times 3\frac{1}{2}$ inches.

Signed *G.S. Newton*, on lower left.

Copied by Stuart's nephew, Gilbert Stuart Newton, from a portrait of Paul Revere by Gilbert Stuart, painted in 1813. The date of this copy is unknown.

The Estate of Francis P. Garvan.

EDWARD WINSLOW

229 PORTRAIT by John Smibert (1688-1751). Fig. 32.

Half-length portrait turned three-quarters to the front, with the subject gazing directly at the spectator. Ruddy complexion, brown eyes, full-bottomed curled brown wig. He wears a red coat showing six metallic buttons, wide buttoned cuff, white stock and frills. His left hand is tucked inside his coat; in his right he holds a group of documents bound with a ribbon.

Oil on canvas. $27\frac{1}{2} \times 32\frac{1}{2}$ inches.

Painted probably *c.* 1730.

Edward Winslow (1669-1753) was a great-grandson, on his maternal side, of Anne Hutchinson, and a grandson of John Winslow and Mary Chilton. He was a member of the Old South Church and held many public offices, among them Sheriff of Suffolk County and Judge of the Inferior Court of Common Pleas. One of the outstanding silversmiths of his day, his craftsmanship is well represented in the Exhibition. This portrait, together with

MASTERPIECES OF NEW ENGLAND SILVER

Winslow's own sugar box, was purchased from a descendant and presented to Yale University by Francis P. Garvan in 1935. This is the earliest substantiated portrait of a New England silversmith.

The Mabel Brady Garvan Collection, Yale University.

230 PORTRAIT by Joseph Blackburn, w. 1752-1764, after Smibert.

A bust portrait following closely the original in color and design. Here, however, spandrels in the lower corners cut off the hands, and the coat has only five of its original six buttons. The heavily curled wig is probably identical with that in the original portrait before the latter was damaged by a fire and restored.

Oil on canvas. 25 x 30 inches.

Signed and dated, *Blackburn 1757*, on lower left spandrel.

Painted for Edward Winslow's son, Joshua.

LENT BY Mrs. Ewart W. Newsom, a descendant.

ILLUSTRATIONS

PLATE I



FIG. 1.

PORRINGER
HULL & SANDERSON

CAT. NO. 117

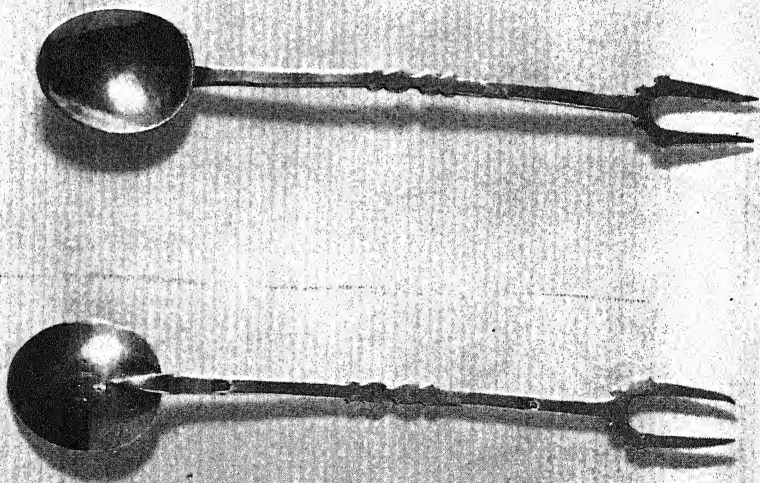


FIG. 2.

PAIR OF SUCKET FORKS

CAT. NO. 178 A & B

PLATE II

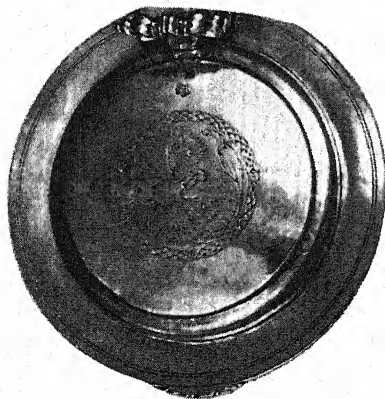


FIG. 3.
TANKARD COVER, 1692
WILLIAM ROUSE

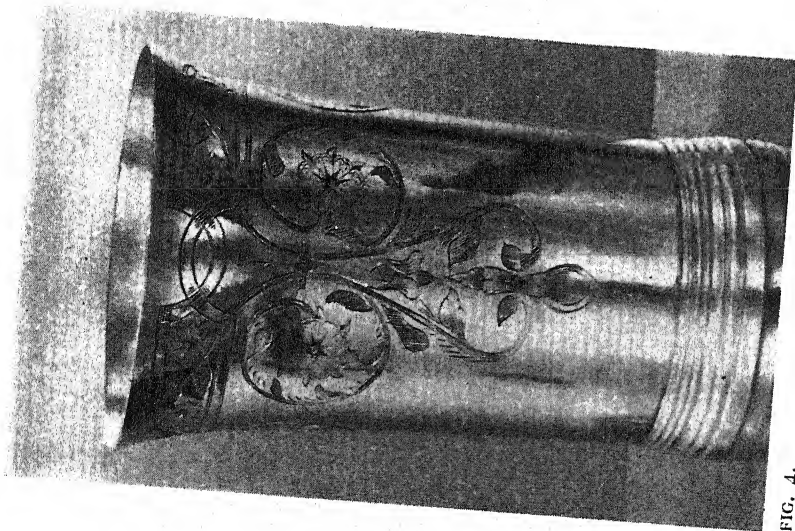


FIG. 4.
BEAKER
HULL & SANDERSON
CAT. NO. 112



FIG. 5.
TANKARD COVER
ROBERT SANDERSON
CAT. NO. 182

PLATE III



FIG. 6

CAT. NO. 36

COVERED CAUDLE CUP, 1679
JOHN CONEY

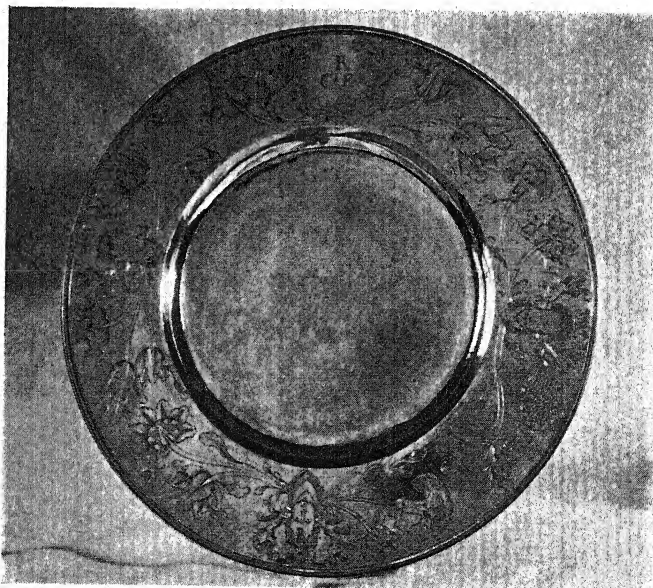


FIG. 7

CAT. NO. 42

PLATE
JOHN CONEY

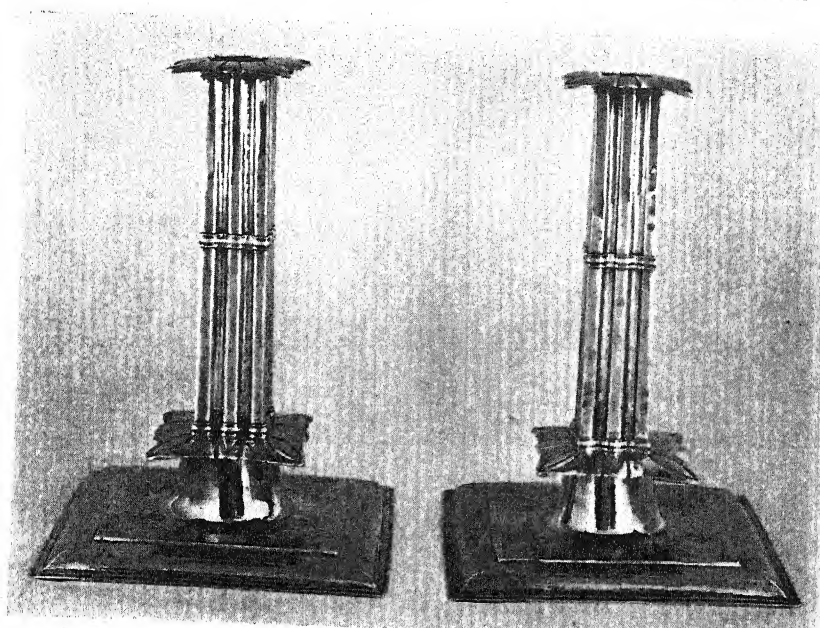


FIG. 8

CAT. NO. 70 A & B

PAIR OF CANDLESTICKS, 1686
JEREMIAH DUMMER



FIG. 9

CAT. NO. 34

CAUDLE CUP

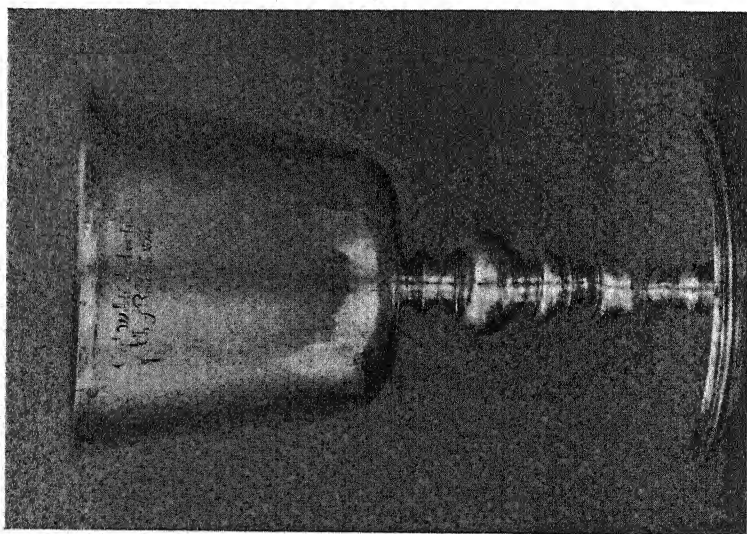


FIG. 10

CAT. NO. 116

STANDING CUP, 1674
HULL & SANDERSON

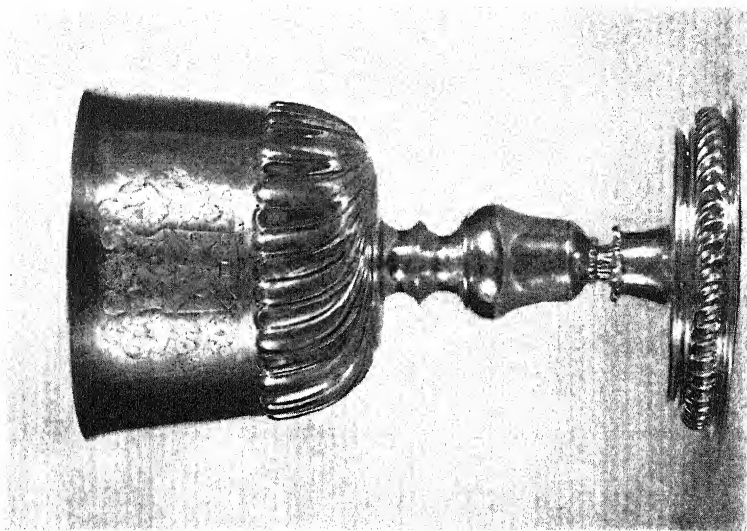


FIG. 11

CAT. NO. 74A

STANDING CUP, 1701
JEREMIAH DUMMER

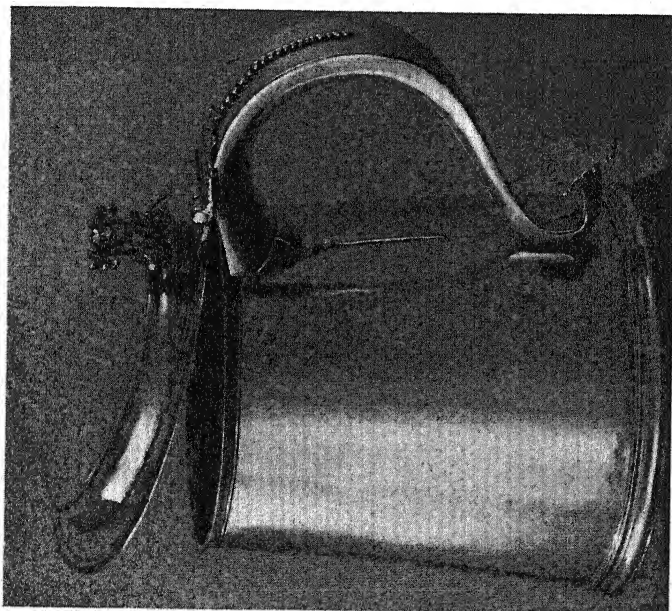


FIG. 12

CAT. NO. 84

TANKARD

JEREMIAH DUMMER

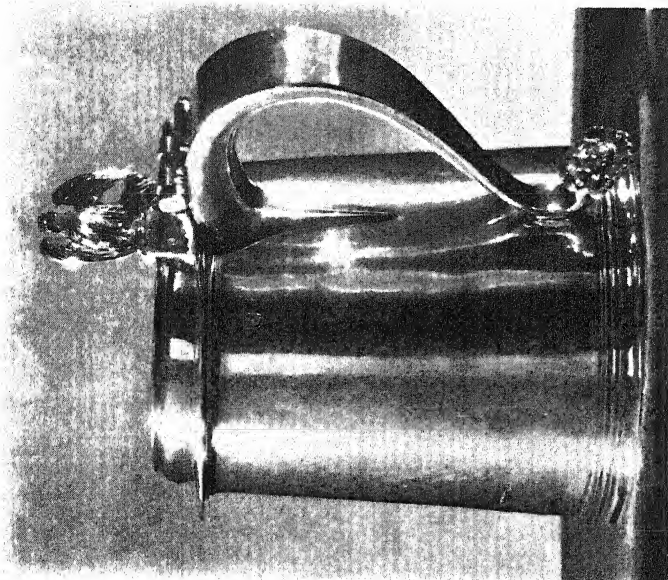


FIG. 13

CAT. NO. 53

TANKARD

JOHN CONEY

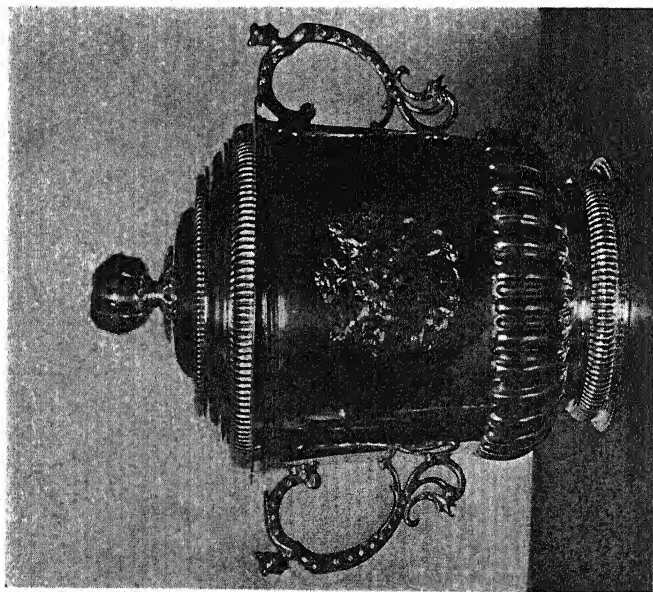


FIG. 14

CAT. NO. 39

TWO-HANDLED COVERED CUP, 1701

JOHN CONEY

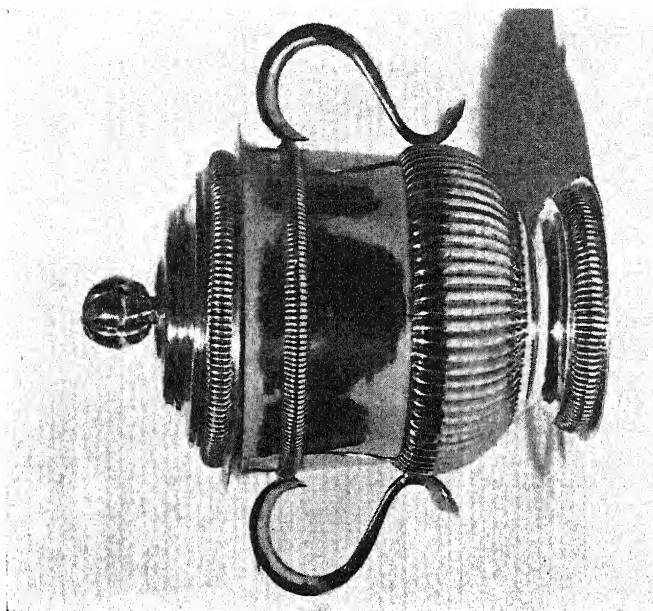


FIG. 15

CAT. NO. 195

TWO-HANDLED COVERED CUP

EDWARD WINSLOW

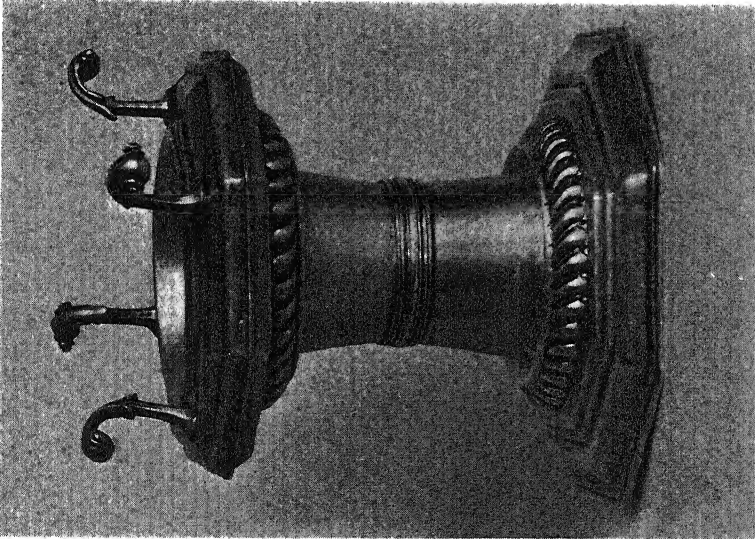


FIG. 16

CAT. NO. 3

STANDING SALT

ALLEN & EDWARDS

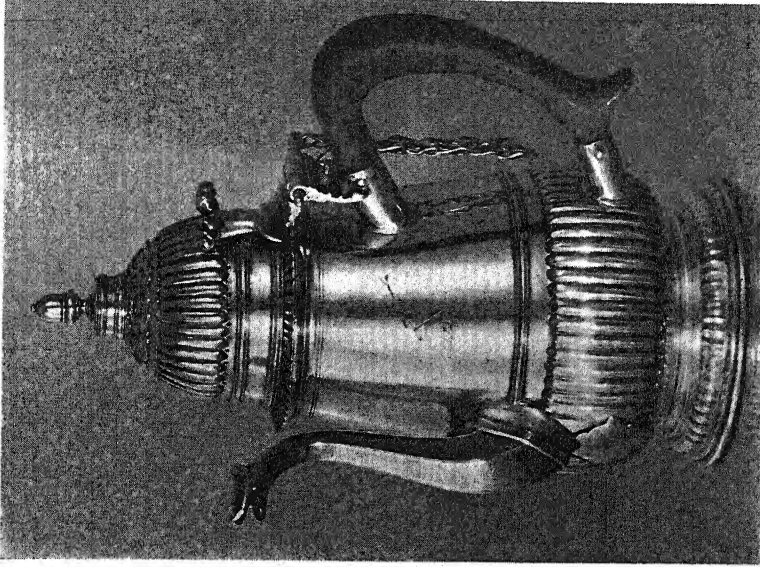


FIG. 17

CAT. NO. 193

CHOCOLATE POT

EDWARD WINSLOW



FIG. 18

CAT. NO. 50

SUGAR BOX
JOHN CONEY

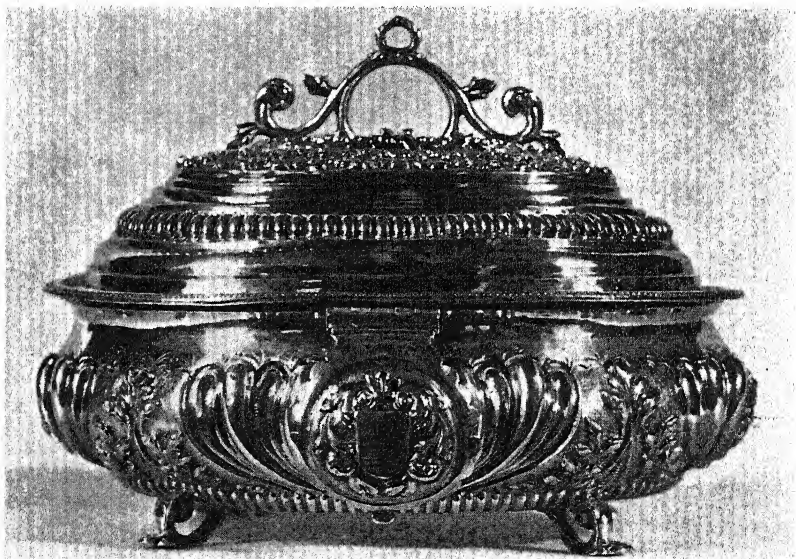


FIG. 19

CAT. NO. 201

SUGAR BOX
EDWARD WINSLOW



FIG. 20

CAT. NO. 41

MONTEITH
JOHN CONEY



FIG. 21

CAT. NO. 40

MONTEITH
JOHN CONEY

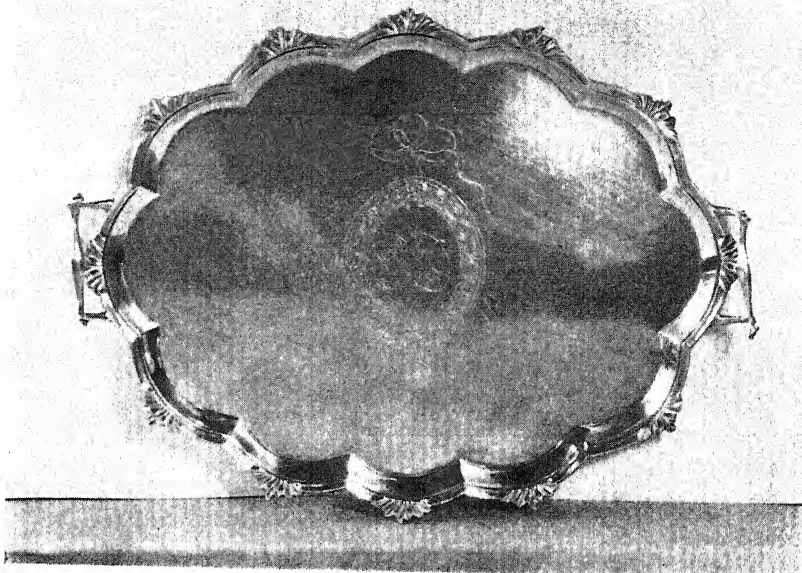


FIG. 22

CAT. NO. 175

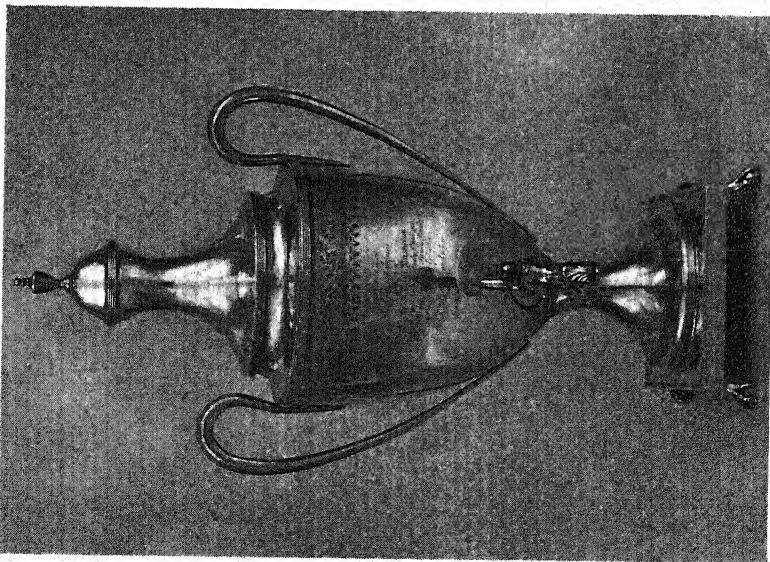
TRAY, 1797
PAUL REVERE



FIG. 23

CAT. NO. 172 A-D

TEASET, 1799
PAUL REVERE



CAT. NO. 177 FIG. 24

URN, 1800

PAUL REVERE

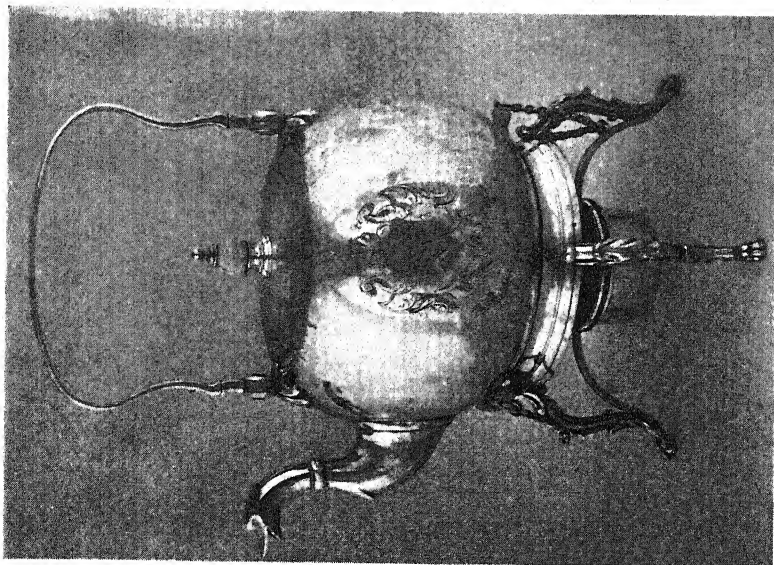


FIG. 25

CAT. NO. 130 A & B

TEAKETTLE & STAND

JACOB HURD

PLATE XIII

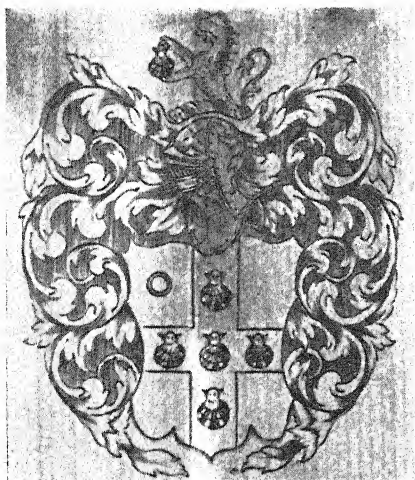


FIG. 26

CAT. NO. 54

SHRIMPTON ARMS
JOHN CONEY

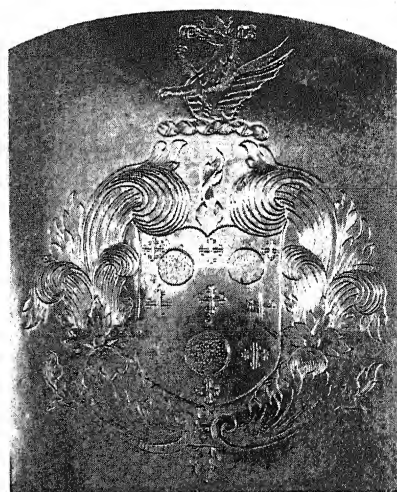


FIG. 27

CAT. NO. 4

COFFIN ARMS
ALLEN & EDWARDS

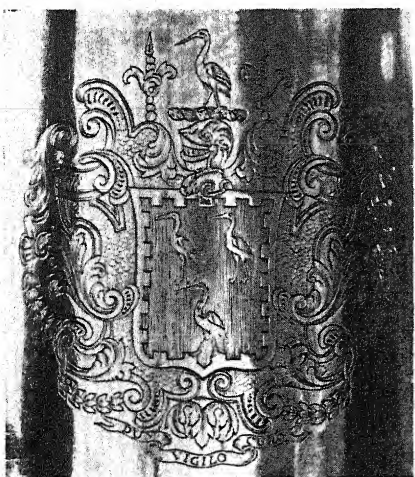


FIG. 28

CAT. NO. 51

CRANSTON ARMS
JOHN CONEY



FIG. 29

CAT. NO. 129

DWIGHT ARMS
JACOB HURD

PLATE XIV

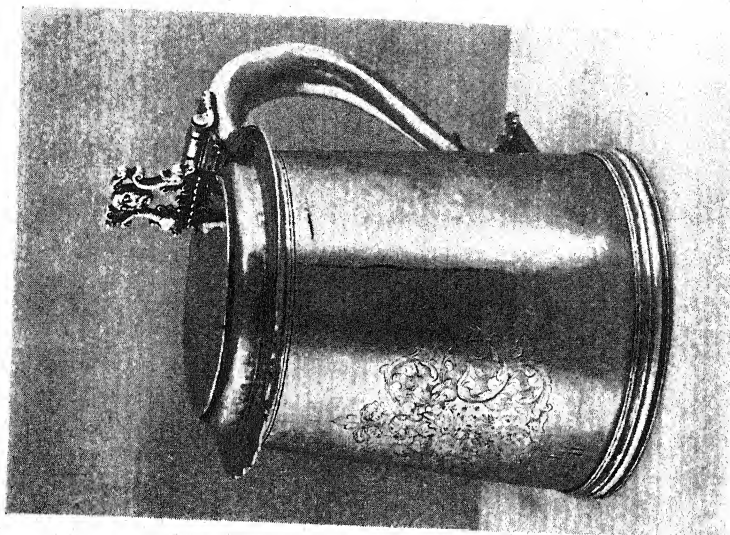


FIG. 31

CAT. NO. 204

TANKARD

EDWARD WINSLOW



FIG. 30

CAT. NO. 82

TANKARD

JEREMIAH DUMMER

PLATE XV



FIG. 32

EDWARD WINSLOW

CAT. NO. 229

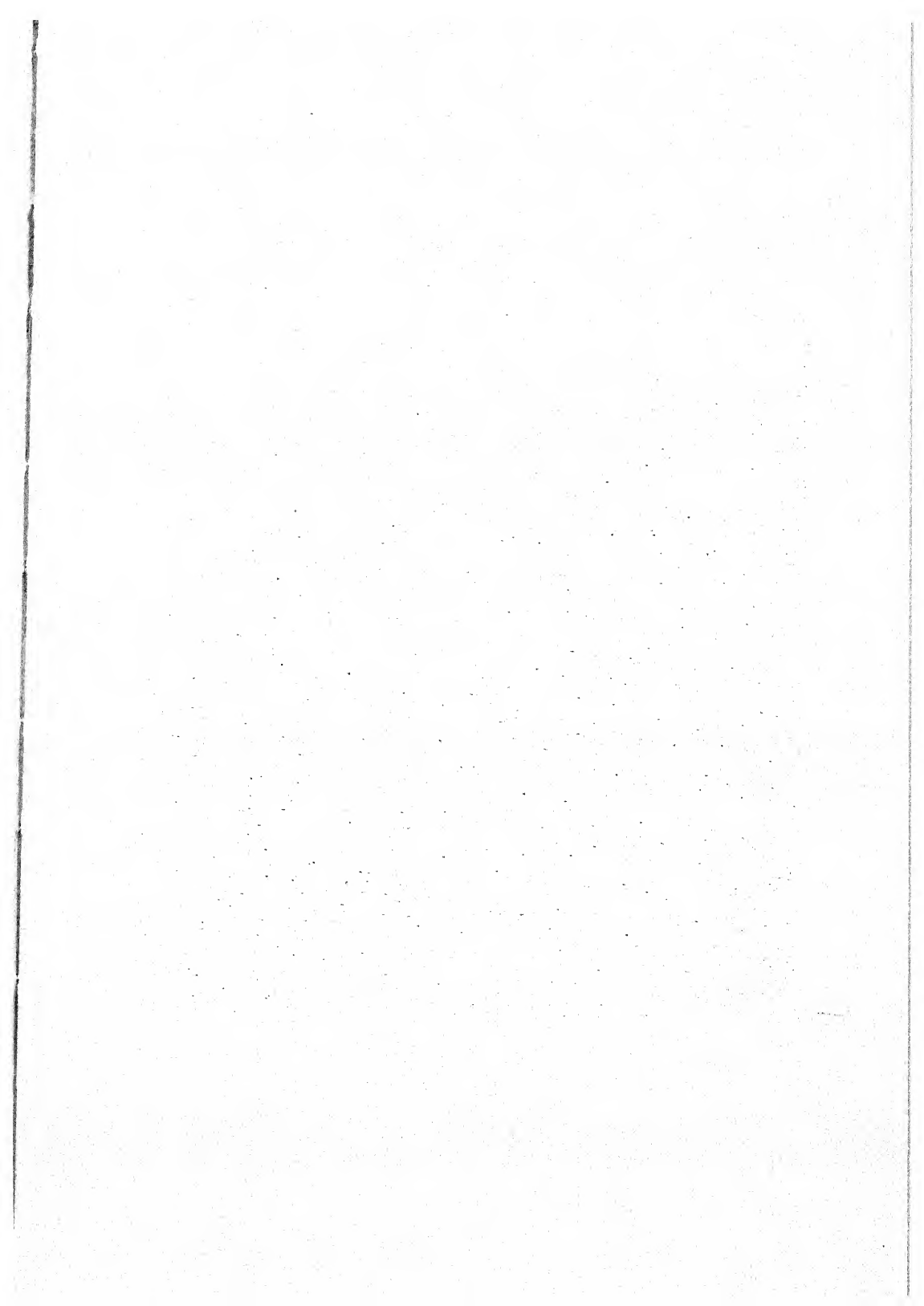


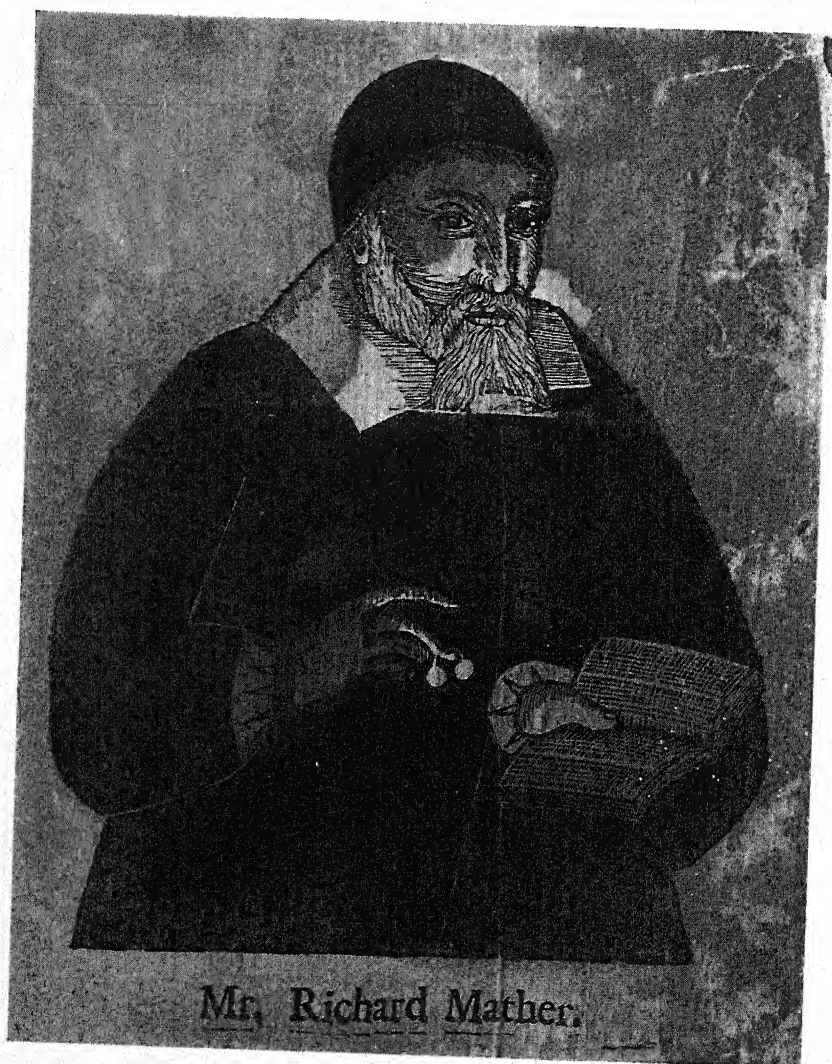
FIG. 33 CAT. NO. 226
NATHANIEL HURD



FIG. 34 CAT. NO. 225

NATHANIEL HURD





I. REV. RICHARD MATHER

JOHN FOSTER

ART IN NEW ENGLAND

EARLY
NEW ENGLAND
PRINTMAKERS

An Exhibition
held in collaboration with
The American Antiquarian Society
July 1939 · January 1940

WORCESTER ART MUSEUM, WORCESTER, MASSACHUSETTS

PRINTED AT THE HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS, U.S.A.

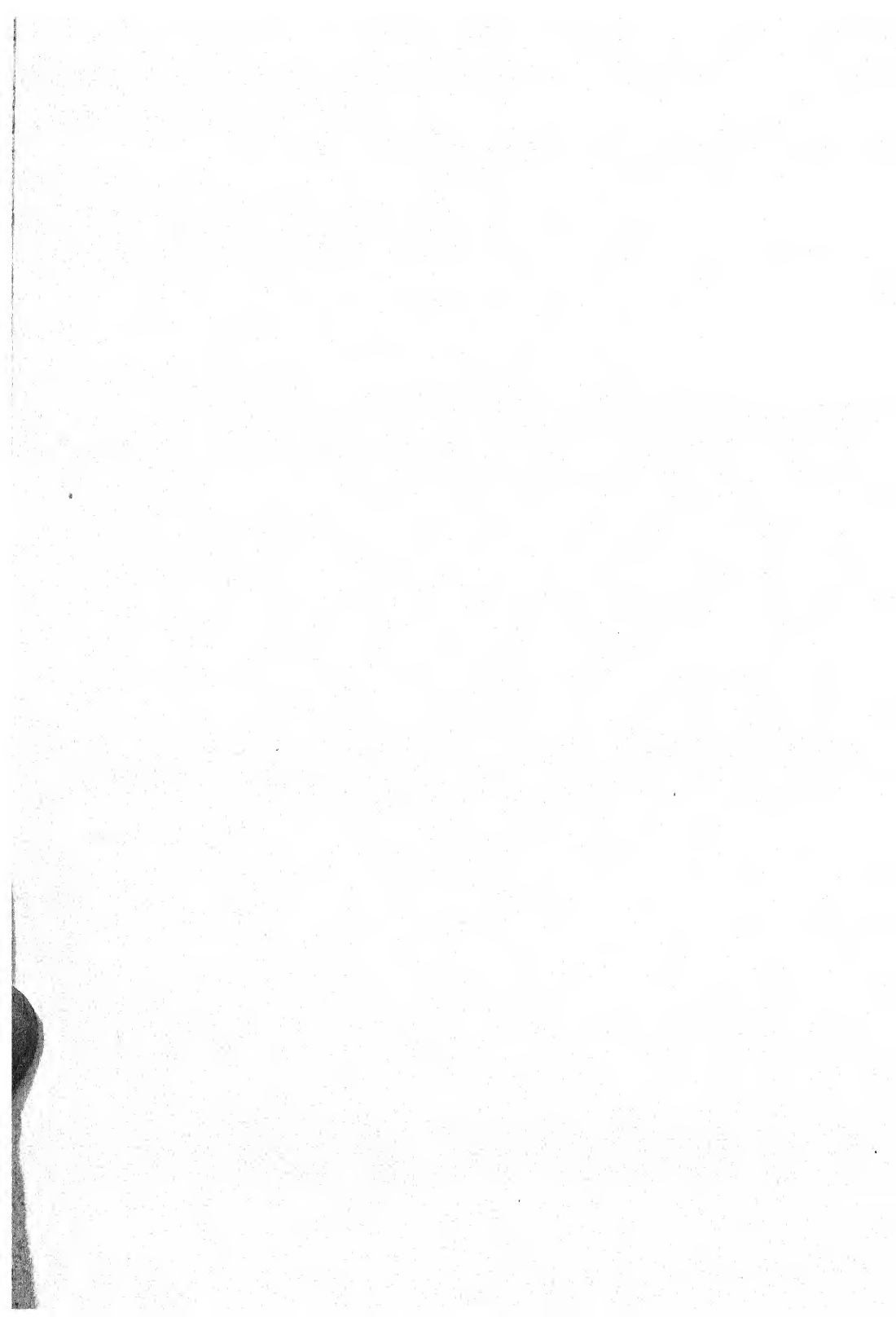
FOREWORD

WE ARE too apt to think of our New England ancestors as a close-mouthed, unemotional race, living in bare houses with stiff, hard furniture and none of the pleasant comforts with which we like to surround ourselves. That this is not a true picture we finally learn when we see in our museums the graceful stairways, mantles and furniture, the colorful upholsteries and wallpapers, the beautiful silver and delicate porcelains, the varied and interesting paintings and prints which added joy and warmth to their charming and livable homes.

The present exhibition, due to the limitations of space imposed by building operations at the Worcester Art Museum, can give no more than a glimpse of the development of the art of the printmaker during our first two centuries. It is but a sampling of the thousands of prints at the American Antiquarian Society and in the Goodspeed Collection at the Museum. All of the artists represented were born in New England or spent at least part of their productive years here, and most of their work was published in this region.

The visitor will discover that these artists and their customers venerated their great men, ridiculed their enemies, laughed heartily at their own shortcomings, took pride in their trades and professions, were loyal to their principles and their communities, loved beauty, and decorated their homes with the best art their times and their pocketbooks could afford. If this exhibition helps the visitor to appreciate the beginnings of culture in New England as illustrated by the work of her early printmakers, its preparation will have been worth while.

R. W. G. VAIL, *Librarian*
American Antiquarian Society



INTRODUCTION

AN INHABITANT of Boston, strolling into the Crown Coffee House on Long Wharf April 20, 1720, would have found there for sale "at Publick Vendue . . . a Collection of choice Pictures, fit for any Gentleman's Dining-room or Stair-case;" while a little over a year later Mr. William Price announced that he had on hand to be sold "a Choice parcel of the best sort of Prints & Maps lately brought from London, all in Good Frames well black'd, at reasonable Rates." Such newspaper notices as these,¹ combined with items in the inventories of the time, indicate that a market for prints existed in early eighteenth century New England, and, as in the fields of portrait painting, silversmithing and cabinetmaking, local talent was not behindhand in trying to rival the imports from abroad. So energetic and willing to experiment were these craftsmen that to limit an exhibition of early American prints to the work of New England printmakers is, for the colonial period at least, hardly a limitation at all, for from about 1670 until the eve of the Revolution the engravers of Boston led the way, though crudely enough, in the development of the art of printmaking in the Colonies. The first woodcut, the first line engraving and the first mezzotint to be produced in this country were all executed in Boston and even after the Revolution, when New York and Philadelphia had become important centers of printmaking, New England still took the first steps in certain fields. In Newburyport in 1810, for example, the significant substitution of steel for copper in engraving bank-notes was devised, and fifteen years later in Boston lithography was successfully launched as a commercial enterprise for the first time in the United States.

The prints composing the present exhibition, selected from the extensive collections of the American Antiquarian Society and from the Goodspeed Collection² at the Worcester Art Museum, date from the seventeenth century to the Civil War and include eighty-five examples by thirty-three printmakers. This is a small proportion of those who worked in New England during that period, but most of the important engravers before 1800 are included although the group active during the first half of the nine-

¹ *Boston Gazette*, April 4-11, 1720; August 14-21, 1721; quoted by Dow, G. F., *The Arts and Crafts in New England, 1704-1775*, 1927, 14, 15.

² *Worcester Art Museum Bulletin*, i, January 1911, No. 6, 1-6; Dresser, L., "Notes on the Goodspeed Collection of American Prints," *Prints*, vi, April 1936, 207-215.

teenth century is more sparsely represented. The purpose of this exhibition is to call attention to the accomplishments of individual craftsmen rather than to attempt an inclusive showing of all phases of early New England printmaking.

Nine of the ten printmakers represented here, a large part or all of whose production fell within the colonial period, worked in Boston and many of them were born there, or in the immediate vicinity. Two at least, Peter Pelham and Richard Jennys, Jr., came from England, doubtless attracted by the preeminence of Boston not only in New England but among colonial cities. Of the whole group of thirty-three printmakers twenty-one worked in Boston, though some only for a short interval, five in Newburyport and Salem, four in Connecticut and two in Rhode Island, while one, Edward Savage, who was born and died in Princeton, Massachusetts, apparently produced most of his prints in London and Philadelphia. Several, such as Nathaniel Hurd and Paul Revere in Boston and Amos Doolittle in New Haven, spent their working lives in one locality, but others, sharing the restless seeking for new opportunities characteristic of early American craftsmen, came from outside New England and, after a sojourn long or short, moved on, frequently to New York or Philadelphia.

Rarely did these early engravers devote their lives wholly to printmaking, and with many it was a side line which often grew out of their other occupations. John Foster, who has the honor of being considered not only the earliest New England printmaker but the first in America as well, was praised in a funeral elegy

"For Sollid Judgment Piety & Parts
And peerless Skill in all the practick Arts." ³

In addition to teaching school, practicing medicine and publishing an almanac he was Boston's first printer, and what more natural than that he should have exercised his "peerless Skill" in cutting wood blocks to illustrate books? Silversmiths could turn with ease from engraving coats of arms and inscriptions on precious metals to producing bookplates, trade cards and even, though with less success, portraits on copper. Nathaniel Hurd and Paul Revere, both the sons of silversmiths, learned that craft in their fathers' workshops; Nathaniel Morse and James Turner, who were working before

³ Green, S. A., *John Foster*, 1909, 36.

the middle of the eighteenth century, were also silversmiths; and Amos Doolittle and Edward Savage both had early training in that field. For portrait painters engraving was a natural development, for through it they could realize more profit from their art. Peter Pelham's first undertaking in New England was to paint Cotton Mather, the celebrated divine, and then insert in the *Boston Gazette* "Proposals, For Making a Print in Metzotinto" with subscriptions "Three Shillings down, and Two Shillings at the Delivery of the Print."⁴ In like manner Edward Savage, at a later period, sought sittings from Washington and other distinguished men in the hope of selling prints from the paintings so obtained. Counterfeiting, a not unprofitable branch of the engraver's art, must also be mentioned among New England printmakers' occupations because Richard Brunton, itinerant Connecticut engraver, was imprisoned for attempting it. Totally unrelated employment likewise claimed the attention of our printmakers. Peter Pelham, for instance, found time to provide instruction for "Young Gentlemen and Ladies" in "Dancing, Writing, Reading, Painting upon Glass, and all sorts of Needle Work," and also kept a "Writing and Arithmetick School . . . from Candle Light 'till nine in the Evening . . . for the benefit of those employ'd in Business all the Day."⁵ Thomas Johnston is believed to have combined japanning of furniture and organ making with painting and engraving, while Paul Revere's accomplishments as a bell-founder and maker of false teeth are well-known. In the nineteenth century James Akin was for a time a druggist, William Hamlin manufactured nautical instruments, and David Claypoole Johnston, when unable in his early years to find a publisher for his caricatures, turned actor to support himself. This versatility, though it led in some cases to experimentation with new methods of printmaking, tended also to prevent expert craftsmanship, and very few of the prints chosen for this exhibition can be considered fine examples of the printmaker's art. They are none the less interesting, however, if for no other reason than that given by Rev. William Bentley in 1818 for praising one of Paul Revere's bells: "They venture to prefer it to any imported bell & so did we, but from patriotism."⁶

⁴ *Boston Gazette*, February 26-March 4, 1728; quoted by Dow, op. cit., 33.

⁵ *Boston Gazette*, January 16-23, 1738; September 20, 1748; quoted by Dow, op. cit., 12.

⁶ *The Diary of Rev. William Bentley, D.D.*, 1914, iv, 512.

The historical significance of these prints is great for they are living records of the past and much can be learned about early New Englanders from the maps, billheads and certificates which were daily in their hands, as well as from the portraits of the men they venerated and the caricatures of the political events which stirred them deeply. These prints have been selected for their bearing on life in New England. Thus Bible illustrations have been omitted as well as foreign scenes, and, except in two or three cases, likenesses of Europeans. In order to keep the exhibition within a certain space it has also been necessary to omit other categories such as bookplates, sheet music and steel engravings.

Like other early American arts printmaking was inspired by English work and the methods used abroad were adopted here. Seven separate graphic processes are illustrated in the exhibition with line engraving on copper represented by much the largest number of examples, forty-four in all — a natural preponderance since line was the most generally used method in the eighteenth century. There are three woodcuts, thirteen mezzotints, eight stipple engravings, three aquatints, thirteen lithographs and one etching.

The three woodcuts, which are the earliest prints in the exhibition, have been ascribed to John Foster, and one of them, a likeness of Richard Mather (No. 1) dating from about 1670, is the earliest known American print. All three are humble examples of a venerable art which was first practiced in Europe about 1400. Wood blocks, on which the design was left standing in relief after the rest of the surface had been cut away, were used from early times with type and appealed to a printer such as Foster even though, at the period he worked, woodcutting was slowly declining in Europe in favor of copperplate engraving. It was not until the early nineteenth century that the wood block came into its own in New England. Then numerous book and magazine illustrations were engraved on wood, a process differing from woodcutting in that the wood engraver used a fine instrument and conceived of his design in terms of white lines against a dark background.⁷

Mezzotinting, which had flourished in England since 1660, was introduced into the Colonies by Peter Pelham with his portrait of Cotton Mather (No. 4), a print which, in its brilliant high-lights and rich velvety blacks, is a fine example of this difficult process. First the entire surface of the copperplate had to be roughened with a toothed tool so that if inked it would produce

⁷ Cambridge, Fogg Art Museum, *New England Genre*, 1939, No. 47d (repr.).

a uniform black on paper, after which this roughening was scraped away in varying degrees from those portions which were to appear gray or white on the finished print. Pelham in his later mezzotints was never again quite so successful as in this likeness of Mather, scraped when he was fresh from competition with skilled English engravers. Doubtless Pelham was responsible for transmitting a knowledge of mezzotinting to his young stepson, John Singleton Copley, who produced his only known print (No. 18) by this method, but whether or not Pelham influenced Richard Jennys, Jr., whose mezzotint of Jonathan Mayhew (No. 19) was advertised in 1766, remains an open question. Samuel Okey, who was producing mezzotint portraits in Newport before the Revolution (Nos. 20, 21), is known to have received his training in England as did Edward Savage, who scraped in London in 1793 his large plates of Washington and Franklin (Nos. 49, 50).

The story of American line engraving begins with the first paper money issued by the Massachusetts Bay Colony in 1690,⁸ the plates for which were presumably engraved by John Coney, silversmith, and with the crudely scratched portrait of Increase Mather by Thomas Emmes,⁹ which appeared as the frontispiece of a sermon by Mather published in Boston in 1701. The earliest example in this exhibition, however, is the portrait of Matthew Henry (No. 9), produced by Nathaniel Morse in 1731, a work which hardly merits for him the title of "ingenious Engraver" in his death notice. James Turner seems little more expert in his view of Boston (No. 10) and his portrait of Isaac Watts (No. 11). In this method of engraving the lines of the design, cut into the surface of the copperplate with a graver, acted as grooves to receive the ink and deposited it in crisp ridges on paper. These lines could be thick or very thin and were well-adapted to producing the foliate scrollwork and elaborate lettering in prints by Thomas Johnston (No. 12), Nathaniel Hurd (Nos. 16, 17) and Paul Revere (Nos. 22, 23). In 1762 Hurd engraved a small plate (No. 14) bearing medallion portraits of the heroes of the day, George III, William Pitt and James Wolfe. This print, in its delicacy of execution and its rather touching expression of loyalty to "the Best of Kings," is in striking contrast with the series of crude line engravings (Nos. 24-28) issued by Paul Revere between 1765 and 1770, which give a vivid

⁸ Clarke, H. F., *John Coney, Silversmith*, 1932, 9 (repr. Pl. XXXI).

⁹ Stauffer, D. McN., *American Engravers upon Copper and Steel*, 1907, i, 78-79 (repr. opp. 10).

though prejudiced picture of the events leading to the Revolutionary War. The leaders of that conflict were a great inspiration to the printmakers and were never more delightfully represented than in John Norman's caricature-like full-length portraits (Nos. 30-33). Pride in the establishment of the new nation found expression in a large plate (No. 46) by Amos Doolittle, while magazine and book illustration, which in the early Federal period offered increasingly wide opportunities to engravers, reflected a similar feeling of patriotism. In the preface to the first volume of the *Massachusetts Magazine*, for which periodical Samuel Hill made numerous engravings (Nos. 38-40), it is stated that "no pains nor expense have been spared to procure copper-plate delineations on domestick subjects, as being more agreeable to the citizens of this new Empire, than copying sketches from European matters. The commendation these designs have received, are an invitation to proceed in the same line; and bearing in mind the maxim, that practice is the road to perfection, we anticipate the period as not far distant, when the execution of this part of our work shall be equal to that of foreign Magazines." Line engraving maintained its popularity, in spite of the rivalry of other processes, throughout the period covered by this exhibition, and "the citizens of this new Empire" could derive solid satisfaction from such prints as Nathaniel Jocelyn's view of a victorious naval engagement of the War of 1812 (No. 67) or Abel Bowen's illustrations for Snow's *History of Boston*, 1825 (Nos. 68, 69), while for entertainment they could turn to James Akin's Newburyport caricatures (Nos. 61, 62).

Stipple engraving, which resembles line engraving except that the design is built up of dots instead of lines, became popular in England during the second half of the eighteenth century, so Edward Savage, when he went to London, studied this process as well as mezzotinting, and used it in 1792 for his small, finely executed head of Washington (No. 48). He employed stipple again several times, notably for his group of the Washington family (No. 53), one of the best-known early American compositions. Much creditable work was done in stipple and Robert Field chose this medium for what is perhaps the finest print in the exhibition, his likeness of Thomas Jefferson after Stuart (No. 66).

Savage also experimented with aquatint and produced in Philadelphia in 1799 his plates of the naval engagement between the *Constellation* and *L'Insurgent* (Nos. 54, 55), but "this pleasing style of working in Copper-

plate"¹⁰ did not receive attention in New England until several years later when for a time it was used for views of cities, landscapes, naval scenes and an occasional portrait (No. 70). This method, a difficult one for inexperienced printmakers, involved the preparation of the copperplate with a ground, frequently of powdered resin, and successive baths of acid applied in such a way that the exposed copper between the resinous particles was bitten in varying degrees to produce gradations of light and shade.

Far greater popularity was achieved by lithography, which was invented in 1798, and was first successfully practiced in this country in 1825 by William S. and John B. Pendleton of Boston. Simply stated this process consisted in drawing a design with a greasy crayon on the smooth surface of a stone which absorbed the grease, and then applying water, which was repelled by the greasy lines and absorbed by the rest of the surface of the stone, so that when a greasy ink was used for printing, it was repelled by the water-dampened areas but adhered to the lines of the design. Alexander Jackson Davis, the architect, drew for the Pendletons views of buildings in and around Boston (Nos. 72, 73), and that original and entertaining artist, David Claypoole Johnston, also worked for them, drawing, among other subjects, sprightly studies of actors in costume (Nos. 74, 75, 77). Johnston, incidentally, is responsible for the only etching included in this exhibition (No. 78). After the Pendletons had led the way numerous other lithographic establishments were founded in New England, among them that of Louis Prang, who published the Civil War scenes by the young Winslow Homer (Nos. 79-85) which bring this exhibition of early New England printmaking to a close.

Homer's six *Campaign Sketches*, with their suggestion of painter-lithography, foreshadow later developments in printmaking just as John Foster's woodcuts seem links with a more distant past. Early New England prints must take a very minor place in the story of graphic art, but their appeal is undeniable not only on account of their subject matter, but because of the interest one feels in the self-reliant and versatile men who made them.

LOUISA DRESSER, *Associate Curator*
Worcester Art Museum

¹⁰ *Gazette of the United States*, May 15, 1799.

NOTE ON THE CATALOGUE

Measurements are given first in inches, then in meters. Height precedes width. In each case it is the engraved plate proper which has been measured, from the outside of the enclosing rectangle or oval, or, in the case of a vignette, from out to out of the engraved surface.

In referring to standard works the following contractions have been used:

Hart: — Hart, C. H., *Catalogue of the Engraved Portraits of Washington*, 1904.

Stauffer: — Stauffer, D. McN., *American Engravers upon Copper and Steel*, 1907, 2 vols.

Fielding: — Fielding, M., *American Engravers upon Copper and Steel*, 1917.

Dunlap: — Dunlap, W., *A History of the Rise and Progress of the Arts of Design in the United States*, edited with additions by F. W. Bayley and C. E. Goodspeed, 1918, 3 vols.

Dow: — Dow, G. F., *The Arts and Crafts in New England, 1704-1775*, 1927.

A.A.S. indicates that an exhibited print is owned by the American Antiquarian Society, and W.A.M. that it is owned by the Worcester Art Museum.

The following abbreviations have also been used:

engr.	engraving
Ins.	inscription
LIT.	literature
opp.	opposite
Rect.	rectangle, rectangular
repr.	reproduction, reproduced
Vign.	vignette

Catalogue

JOHN FOSTER

Foster was born in Dorchester, Massachusetts, in 1648 and graduated at Harvard College in 1667. He taught school in Dorchester beginning in 1669, set up the first printing press in Boston in 1675, and is believed to have been the first New England printmaker. He died in Dorchester in 1681.

I RICHARD MATHER

The subject is shown half-length, facing slightly toward the spectator's right. He wears a skull cap, a dark suit with a broad, white collar, and has a mustache, forked beard and side whiskers. In his left hand he holds an open book, and in his right a small pair of eye-glasses.

Ins. *Mr. Richard Mather.*

Woodcut. Vign. $6\frac{1}{8}'' \times 4\frac{7}{8}''$ (.155 x .124).

LIT. Green, S. A., *John Foster*, 1909, 8-11; Holmes, T. J., *Increase Mather, a Bibliography of His Works*, 1931, i, 323; Worcester Art Museum, *Seventeenth Century Painting in New England*, 1935, 103-107 (repr.).

There is little doubt that the portrait of Richard Mather in oil, which was presented to the American Antiquarian Society in 1815 by Hannah (Mather) Crocker — great-great-granddaughter of the sitter — is the original upon which this woodcut is based. That the woodcut was engraved by John Foster appears to be proved by the fact that in a bound volume of pamphlets, owned by Harvard University, is a copy of Increase Mather's *The Life and Death of that Reverend Man of God, Mr. Richard Mather*, which has this woodcut as a tipped-in frontispiece, with the words *Richardus Mather* at the top and *Johannes Foster sculpsit* near the right lower corner. These words are in the handwriting of Rev. William Adams, Harvard College, 1671, who presumably knew Foster well. The pamphlets were "Bound in 1701-2." Richard Mather was born in England in 1596 and came to Boston in 1635. He was "teacher" of the church at Dor-

chester from 1636 until his death, April 22, 1669. Though its presence as a tipped-in frontispiece in the tract of 1670 does not prove this woodcut was engraved in or before that year, it is, however, probable that such was the case. Just following Mather's death there would have been particular interest in his likeness.

A.A.S., the bequest of Rev. William Bentley, 1819.

2 THE "WHITE HILLS" MAP

This map of New England is printed so that the top represents the West, and the bottom the East, and it shows the coast from *Newhaven* to *Pemaquid*. In addition to rivers, mountains and towns, it indicates Indians, forests, animals and ships. Two heavy, vertical lines, and a lighter diagonal one, roughly mark the boundaries of the Massachusetts Colony. Above hills at the right appear the words *The White Hills*. In the upper right-hand corner is the following inscription: *A Map of / New . England, / Being the first that ever was here cut, and done by / the best Pattern, that could be had, which being in / some places defective, it made the other less exact: / yet doth it sufficiently shew the Scituation of / the Country, and conveniently well the / distance of Places. / The figures that are joyned with the Names of Places / are to distinguish such as have been assaulted / by the Indians from others. / A Scale of forty Miles.*

Woodcut. Rect. $11\frac{7}{8}" \times 15\frac{1}{4}"$ (.301 x .386).

LIT. Green, S. A., *John Foster*, 1909, 15-19 (repr.).

This map bears in handwriting, which appears to be quite ancient, the words "This Map was made A D. 1667." Actually it was issued to appear in Hubbard's *Narrative of the Troubles with the Indians in New England*, Boston, 1677, and, presumably, it was engraved by Foster who printed and published the book. This particular impression lacks about a quarter of an inch on the left-hand side. There are two versions of the map, of which this, with the words "White Hills," is the earlier. Dr. Green believed that the other, on which the words "Wine Hills" appear, was the original, but Dr. Randolph G. Adams, Director of the W. L. Clements Library at the University of Michigan, has just completed a study of all known copies of both English and American editions of the book and map in which he proves that the "White Hills" map was originally issued with

the Boston edition of Hubbard's *Narrative* and that the "Wine Hills" map was an inaccurate copy of it prepared for the London edition, which appeared shortly after.

A.A.S., the gift of William Perry, 1822.

3 SABBATH BREAKERS

Four scenes are engraved on two blocks to illustrate a printed broadside entitled *Divine Examples of God's Severe Judgments / upon / Sabbath Breakers, / In their unlawful Sports, Collected out of several Divine Subjects, / viz. / Mr. H. B. Mr. Beard, and the Practice of Piety: A fit Monument for our present Times, &c.* The first shows a man tied to a stake while others stone him. A reference to *Numb. 15. 36* is given, and beneath is the legend: *The Prophane Israelite that gathered Sticks upon the / Sabbath Day, is Ston'd to Death.* The second is entitled: *Several Young Men playing at Foot-ball on the Ice / on the Lords Day, are all Drown'd.* It represents six youths being engulfed, while a seventh, in the act of kicking, stands near a tree at the right. Beneath the third scene are the words: *A Woman and her two Daughters pill and dry Flax / on the Lords Day, are all Burnt.* An interior is shown with the two daughters at work at the left, and in an adjoining room the mother at her spinning wheel. They are all surrounded by flames. The fourth scene, entitled *A Millers House and Mill Burnt, &c.,* represents a windmill with a house to the right of it, and flames bursting from the doors of both. In the lower right-hand corner is the inscription: *J. F. Sculp.* At the foot of the broadside appear the words: *Boston in New-England: Re-Printed and Sold in Newbury-Street.*

Two woodcuts. Rect. Each measuring $3\frac{1}{8}" \times 7\frac{1}{16}"$ (.08 x .18).

LIT. Green, S. A., *John Foster*, 1909, 13-15 (repr.).

In the opinion of Dr. Green, the two wood blocks ornamenting this broadside were probably cut by John Foster before 1681 for an earlier edition. The present edition must date after May 3, 1708, when the name Newbury Street was given by the selectmen of Boston to a section of the present Washington Street extending from Summer to Essex Streets. Bartholomew Green may possibly have been the printer, as he had an office in that section both before and for some years after that date. Dr. Green also points out that an edition very similar to the present broadside was printed in

London in 1672, a major difference being that the woodcuts bear no engraver's name. He suggests that, at a time when feeling about Sabbath-breaking was running high due to preventive enactments by the Massachusetts General Court in 1677 and 1679, Foster may have copied and signed the London woodcuts in order to issue a timely broadside. The Puritan clergymen, Henry Burton and Thomas Beard, are the persons referred to in the title as *H. B.* and *Mr. Beard*. *The Practice of Piety* was a tract by Lewis Bayly, Bishop of Bangor. The verse from the book of *Numbers* mentioned in the first scene is as follows: "And all the congregation brought him without the camp, and stoned him with stones, and he died; as the Lord commanded Moses."

W.A.M., Goodspeed Collection.

PETER PELHAM

Pelham was born about 1695 in England, and made mezzotints in London until 1725. He came to Boston about 1726 where he painted, engraved, and taught school. He died in Boston in 1751.

4 COTTON MATHER

The subject is shown half-length, with his body full front and his face turned very slightly toward the spectator's left. He wears a clerical gown and bands, and a full, curled wig, parted in the middle.

Ins. *Cottonus Matherus / S. Theologiae Doctor Regiae Societatis Londinensis Socius, / et Ecclesiae apud Bostonum Nov-Anglorum nuper Praepositus. / Aetatis Suae LXV, MDCCXXVII. / P. Pelham ad vivum pinxit ab Origin Fecit et excud.*

Mezzotint. Oval in rect. $11\frac{7}{8}$ " x $9\frac{11}{16}$ " (.30 x .246)

LIT. Whitmore, W. H., *Notes Concerning Peter Pelham*, 1867, 6; Stauffer, No. 2469; Dow, 33 (repr.).

In an advertisement of this print, which appeared in the *Boston Gazette*, February 26-March 4, 1728, it is stated that the plate "shall be done after the Original Painting after the Life by the said Pelham, and shall be Printed on the best Royal Paper." A subsequent notice, June 10-June 17,

1728, announces that "the Prints of the late Rev. Dr. Cotton Mather, will be deliver'd the begining of next Week." Pelham's portrait in oil of Dr. Mather, after which this mezzotint was made, is owned by the American Antiquarian Society. Cotton Mather, 1663-1728, was assistant pastor and then pastor of the North or Second Church, Boston, from 1681 until his death.

A.A.S.

5 LOUISBURG

The greater part of this print is taken up with a plan of the fortress of Louisburg above which is inserted a chart of the harbor, while, at the left, is a list of references in explanation of the plan and chart. In the upper right-hand corner, elaborately framed in an ornamental border of pilasters, cannon and sprays of leaves, are twenty-five lines of text dedicating the print to William Shirley, Governor of the Province of Massachusetts Bay, *under whose Commission, Orders, & Directions, . . . the Siege of this Fortress was form'd / & Supported, & the Reduction of it to the Obedience of his Britannic Majesty, after a Siege of Forty Nine days most happily effected on the Seventeenth day of June 1745, by the / Land Forces employ'd therein under the Command of Sir / William Pepperrell Bar^t.* The dedication is signed by Richard Gridley and dated *Boston / February 5th 1745.*

Ins. A Plan of the City and Fortress of Louisbourg / with a small Plan / of the Harbour- / P. Pelham Fecit 1746, Sold by J. Smibert in Queen Street Boston N:E —

Mezzotint. Rect. $17\frac{1}{2}" \times 21\frac{1}{2}"$ (.445 x .547).

LIT. Whitmore, W. H., *Notes Concerning Peter Pelham*, 1867, 8-9; Stauffer, No. 2475.

The *Boston News-Letter* for October 2, 1746, contained the following notice: "This Day is Published, (Price Twenty Shillings, Old Tenor.) A Plan of the City and Fortress of Louisbourg; with a small Plan of the Harbour. Done in Metzotinto on Royal-Paper by Mr. Pelham, from the Original Drawing of Richard Gridley, Esq; Commander of the Train of Artillery at the Siege of Louisburg. Sold by J. Smibert in Queen-street, Boston." France had acquired Cape Breton Island at the entrance to the

Gulf of St. Lawrence by the Peace of Utrecht in 1713, and had spent vast sums fortifying Louisburg. New Englanders, claiming that the French interfered with their cod-fishing industry, attacked the fortress with the aid of a British squadron and captured it in 1745. The successful siege aroused a great deal of enthusiasm in New England. By the treaty of Aix-la-Chapelle in 1748 this strategic fortress was restored to France, but the British recaptured it in 1758. See No. 6 in this exhibition.

W.A.M., Goodspeed Collection.

6 WILLIAM PEPPERRELL

The subject is shown three-quarter length, facing slightly toward the spectator's right. In his right hand he holds a baton, and with his left points to a battery, in the lower right corner, which has opened fire. In the distance, to the right, is a town, and in the left background, a curtain held back by a cord. The subject is elaborately dressed in a coat with many buttons, a long waistcoat, and white ruffles at wrists and neck. Under his left arm is a hat and at his side may be seen the hilt of a sword.

Ins. Sir William Pepperrell Bar^t; Colonel of one of his Majesty's Regiments / of Foot, who was Lieutenant General and Commander in Chief of the American / Forces Employ'd in the Expedition against the Island of Cape Breton which was / happily Reduced to the Obedience of his Britanick Majesty June the 17, 1745 / J: Smibert Pinx: — Sold by J: Buck in Queen street Boston — P: Pelham fecit et ex: 1747.

Mezzotint. Rect. $11\frac{13}{16}$ " x $9\frac{11}{16}$ " (.298 x .244).

LIT. Stauffer, No. 2471; Dunlap, iii, 324 (repr. opp. 334).

William Pepperrell, 1696-1759, of Kittery Point, Maine, was a merchant and for over thirty years a member of His Majesty's Council for the Province of Massachusetts, of which Maine was then a part. Frequent experience with frontier warfare prepared him for the command of the New England expedition against Louisburg, on the successful termination of which he was made a baronet. See No. 5. The portrait by Smibert, after which this print was made, is owned by the Essex Institute, Salem.

A.A.S.

7 TIMOTHY CUTLER

The subject is shown half-length, facing very slightly toward the spectator's right. He wears clerical robes and bands, and a full, curled wig, parted in the middle.

Ins. *The Reverend Timothy Cutler. D. D. / of Christ Church Boston N-E. / P: Pelham pinx: et fecit. 1750. — Sold by P: Pelham in Boston.*

Mezzotint. Oval in rect. $11\frac{11}{16}" \times 9\frac{11}{16}"$ (.296 x .245).

LIT. Stauffer, No. 2465; Shipton, C. K., *Sibley's Harvard Graduates*, 1701-1712, 1937, v, 66 (repr. opp. 45).

Timothy Cutler, 1683-1765, a Congregational minister in Stamford, Connecticut, was appointed rector of Yale College but was dismissed by the trustees when he became a believer in episcopacy. Going to England he was ordained, and returned to be rector of Christ Church, Boston, from 1723 until his death.

A.A.S.

8 THOMAS HOLLIS

The subject is shown three-quarter length, facing slightly toward the spectator's right, and wearing a flowered gown, a long, white neckcloth and a full wig, curled and parted in the middle. His right hand is on the arm of his chair, his left, resting on a cloth-covered table, holds a letter signed *Colman* and dated *Cambri—Feb 17*. On the table is a paper bearing the following address: *To / M^r Tho Hollis / Merch^t in / London*. The background is composed of an architectural niche and, at the right, a billowing drapery.

Ins. *Thomas Hollis late of London Merch^t: a most generous Benefactor / to Harvard College, in N. E. having founded two Professorships and ten / Scholarships in the said College, given a fine Apparatus for Experimental / Philosophy, & increased the Library with a large Number of valuable Books &c. / Ob: 1731. Æ^t 71. / Jos. Highmore pinx. 1722. — P: Pelham ab Origin: fecit et excud^t 1751.*

Mezzotint. Rect. $11\frac{13}{16}" \times 9\frac{11}{16}"$ (.298 x .244).

LIT. Whitmore, W. H., *Notes Concerning Peter Pelham*, 1867, 11; Stauffer, No. 2466.

Probably the signature on the letter in Hollis' hand refers to Rev. Benjamin Colman of the Brattle Street Church, Boston, who was instrumental in securing a number of generous benefactions for both Harvard and Yale. The following notice appeared in the *Boston Gazette*, September 17, 1751: "To be Sold, by P. Pelham, at his House near the Quakers-Meeting-House. A Print in Metzotinto of Thomas Hollis late of London, Merchant, . . . done from a curious whole Length Picture by Joseph Highmore in London, and placed in the College Hall in Cambridge." This portrait by Highmore was destroyed in the fire at Harvard Hall in 1764.

A.A.S.

NATHANIEL MORSE

Morse was born in Dedham, Massachusetts, in 1676 and was presumably working in Boston about 1731. He was paid in 1735 for engraving and printing a plate for Massachusetts paper money, and was a goldsmith as well as an engraver. He died in Boston in 1748.

9 MATTHEW HENRY

The subject is shown half-length in an oval frame set in a rectangle, with acanthus leaves above and a coat of arms below. He faces slightly to the spectator's right and wears clerical robes and bands, and a full, curled wig, parted in the middle.

Ins. *N Mors Sculp* (and, added in ink, *Matthaeus Henry V D M / Obt: June 22: 1714 Æt: 52.*).

Line engr. on copper. Oval in rect. 5" x 3 $\frac{9}{16}$ " (.127 x .091).

LIT. Stauffer, i, 183 (repr. opp. 30); ii, No. 2278.

This impression has been cut down to its present size and mounted on matching paper on which part of the inscription has been added in ink. The print, copied from one by George Vertue, was published as the frontispiece of *The Communicant's Companion: or, Instructions and Helps For the Right Receiving of the Lord's Supper*. By Matthew Henry, Late Minister of the Gospel. The Tenth Edition, Corrected. Boston in New-England: Reprinted for A. Butler, at the lower end of King-Street. 1731." Matthew Henry, 1662-1714, was an English Nonconformist clergyman who was

pastor of a congregation in Chester for many years, and later in Hackney, London. His most important work was *Expositions on the Bible*, 1710.

W.A.M., Goodspeed Collection, No. 1846.

JAMES TURNER

Turner was engraving in Boston in 1744 and for several years thereafter. He advertised as a silversmith as well as an engraver. About 1758 he was in Philadelphia where he died in 1759.

10 VIEW OF BOSTON

Boston, with its high-pitched roofs, many steeples and the beacon which gave its name to Beacon Hill, is shown from the water. Wharves extend into the harbor, and there is much shipping in evidence. Two Indian scenes are below. At the left, a brave and his son hunt with bows and arrows in what appears to be a semitropical forest. At the right, a brave cleans his gun. His wigwam is in the background. This print forms the frontispiece of *The / American Magazine / and / Historical Chronicle. / MDCCXLIII. MDCCXLIV*. Beneath are the words *Jucunda Varietas* and the imprint *Boston: / Printed by Rogers and Fowle, and Sold by S. Eliot, and J. Blanchard / in Boston; B. Franklin in Philadelphia; etc.*

Ins. *J Turner Boston Sculp^t*.

Line engr. on copper. Rect. $2\frac{5}{8}" \times 4\frac{1}{4}"$ (.066 x .107).

LIT. Stauffer, i, 278; ii, No. 3330; Stokes, I. N. P., and Haskell, D. C., *American Historical Prints, Early Views of American Cities, etc.*, 1933, 16 (No. 1744—B-16).

A.A.S.

11 ISAAC WATTS

The subject is shown half-length, his body facing slightly toward the spectator's right and his head slightly toward the spectator's left. He wears clerical robes and bands, and a full, curled wig, parted in the middle. In his right hand he holds a book.

Ins. *Ja^s Turner Boston Sculp / Isaac Watts D.D. / Musas colimus severiores /*

Boston Printed for Rogers & Fowle in Queen Street and Joshua / Blanchard at the Bible and Crown on Dock Square MDCCXLVI.

Line engr. on copper. Rect. $5\frac{13}{16}$ " x $3\frac{1}{2}$ " (.148 x .089).

LIT. Stauffer, i, repr. opp. 46; ii, No. 3329.

This print was published as the frontispiece of "*Sermons on Various Subjects, Divine and Moral: with a Sacred Hymn Suited to each Subject. Designed for the Use of Christian Families, as well as for the Hours of Devout Retirement.*" By I. Watts, D.D. Formerly publish'd in Two Volumes, and now reduced into One. The Seventh Edition. Boston, New-England, Printed and Sold by Rogers and Fowle in Queen-street, next to the Prison, and by J. Blanchard at the Bible and Crown in Dock-Square. MDCCXLVI." Isaac Watts, 1674-1748, minister of the Congregational chapel in Mark Lane, London, was a popular writer on religious subjects and was especially celebrated for the six hundred or so hymns which he wrote.

W.A.M., Goodspeed Collection, No. 2870.

THOMAS JOHNSTON

Johnston was probably born in Boston in 1708. His varied career seems to have included painting, organ making and japanning of furniture, as well as engraving. He died in Boston in 1767.

12 GOULD TRADE CARD

A decorative border of acanthus leaves and scrolls encloses a hanging sign ornamented with a crown and sceptre and bearing the inscription *John Gould Junr*. Also enclosed are ten lines of text beginning: *John Gould junr; / at the Crown and Sceptre in back / Street, just below the Mill Bridge / Boston.*

Ins. *T Johnston.*

Line engr. on copper. Rect. $7\frac{5}{8}$ " x $5\frac{11}{16}$ " (.192 x .144).

LIT. Fielding, No. 765; Coburn, F. W., "The Johnstons of Boston," *Art in America*, xxi, December 1932, 32-34.

John Gould advertised in the *Boston News-Letter*, May 20, 1754, that he had English and Scotch goods for sale at his shop near Mill-Bridge and his

store, No. 13, "on the South Side of the Town Dock." On the back of this particular trade card is an invoice dated June 26, 1761.

W.A.M., Goodspeed Collection, No. 1399.

NATHANIEL HURD

Born in Boston in 1730, Hurd was the son of Jacob Hurd, the silversmith, and became a competent silversmith himself as well as a printmaker. He died in Boston in 1777.

13 DR. SETH HUDSON

In the center, within a circle, is a portrait of Dr. Hudson shown in profile to the spectator's left, and wearing a wig tied in back with a ribbon. Under his arm is a sword, half drawn from its scabbard, inscribed *Dutch Tuck*. Around the portrait are the words: *The True Profile of the Notorious Doctor. Seth Hudson. 1762*. At the left Dr. Hudson is in the pillory with a winged devil above him, while at the right Howe and a man with a whip stand by the whipping post. Below are the spectators.

Ins. *H-ds-n's Speech from the Pillory.*

*What mean these Crouds, this Noise and Roar!
Did ye ne'er see a Rogue before?
Are Villains then a Sight so rare,
To make you press and gape and stare?
Come forward all who look so fine,
With Gain as illy got as mine:
Step up — you'l soon reverse the Show;
The Croud above, and few below.*

*Well — for my Roguery here I stand,
A Spectacle to all the Land:
High elevated on this Stage,
The greatest Villain of the Age.
My Crimes have been both great and many,
Equal'd by very few, if any:
And for the Mischiefs I have done
I put this wooden Neckcloth on.*

*There How his brawny Back is stripping,
Quite callous grown with often whipping.
In vain you wear your Whip-Cord out,
You'l ne'er reclaim that Rogue so stout.
To make him honest, take my Word,
You must apply a bigger Cord.*

*Now all ye who behold this Sight,
That ye may get some profit by 't,
Keep always in your Mind, I pray,
These few Words that I have to say.
Follow my Steps that you may be
In Time, perhaps, advanc'd like me:
Or, like my fellow Lab'rer How,
You'l get at least a Post below.*

*Sold by N. Hurd, near the Exchange, and at the Heart and Crown in Cornhill,
Boston.*

Line engr. on copper. Rect. $3\frac{1}{4}" \times 8\frac{1}{8}"$ (.082 x .206).

LIT. Buckingham, J. T. and E., "Early American Artists and Mechanics, No. 1, Nathaniel Hurd," *The New England Magazine*, July 1832, 5-7; Stauffer, No. 1475; Dunlap, i, 172-173 (repr. opp. 176).

Dr. Seth Hudson was a native of Lexington and had lived in Marlboro. He and his co-worker, Joshua Howe, were punished for counterfeiting and uttering province notes. The artist is said to have depicted several well-known personages among the spectators.

W.A.M., Goodspeed Collection, No. 1185a.

14 GEORGE III, PITT AND WOLFE

This engraving includes three medallion portraits, each $1\frac{1}{8}"$ in diameter. The portrait in the center is labeled *Georgius III Rex.* and shows the king, half-length, in profile to the spectator's left. He wears a red-flowered coat with white lace jabot, and, over his left shoulder, a blue ribbon. Pinned to his coat is an order. His wig is tied in back with a black bow. At the lower left is a portrait labeled *The Right Honourable William Pitt.* He is represented half-length, facing slightly toward the spectator's right,

and wears a brown coat with a white jabot. On the table at his left are three books, an ink-well, and a quill pen. In front of him is a paper bearing the words: *Magna / Charta / et / Libertas*. The third portrait, at the lower right, is labeled *Major General James Wolfe. The British Hero*. The subject is posed, half-length in profile to the spectator's left, and holds both arms extended. He wears a red uniform and a black cocked hat. Above this medallion floats a cherub bearing a laurel wreath, while above that of Pitt two hands hold a drapery, streaked with red and blue, on which are the words:

*The man resolv'd & steady to his trust
Inflexible to ill, & obstinately just.*

Beneath the portrait of the king, and between the other two, is a monument bearing two baskets of fruit, and inscribed: *Britons-Behold / The Best of Kings. / Beloved by the Bravest / of People. Justly Ad- / mired by all, By his / Enemies Dreaded, / May he live long and / happy, No Evil and / Corrupt Ministers Dare / to Approach his Sacred / presence, Let none but / such as Imitate his / Virtues. have any Power, / then shall Britannia be / Blest for Ever.*

Ins. Nathaniel Hurd Sculp. 1762.

Line engr. on copper. Rect. Colored. $3\frac{1}{8}$ " x 5" (.096 x .127).

LIT. Fielding, No. 739; *Worcester Art Museum Bulletin*, xxiv, 1933, 19 (repr.).

This print was advertised as follows in *The Boston Evening Post*, December 27, 1762: "Engrav'd and Sold by Nath. Hurd, a striking Likeness of his Majesty King George the Third, Mr. Pitt, and General Wolfe, fit for a Picture, or for Gentlemen and Ladies to put in their Watches." The present impression was evidently considered *fit for a picture*, for it is preserved in a contemporary frame. It well illustrates the popularity in New England, in 1762, of the young George III, who had come to the throne in 1760; of William Pitt, later Earl of Chatham, who had recently resigned as Secretary of State; and of General Wolfe, who, only three years previously, had fallen during the capture of Quebec.

A.A.S.

15 TABLE OF COINAGE

Above, at the left, a man with a large cocked hat under his arm and a bag in his hand is standing behind a table. Another man is seated at a table on which are piles of coins and an open account book. In the center is a figure of Justice in eighteenth century costume, her right hand holding a branch and her left a pair of scales. From her mouth issue the words *Fiat. Iustitia*. Around the edge are the words *Jam . redit . et . Virgo redeunt . Saturnia . Regna*. At the right is a man in a cocked hat seated under a tree, with a boy standing in front of him who points toward a sailing vessel in the distance. Below are listed various coins and their values — guineas, moidores, doubloons, pistoles, etc.

Ins. *Engrav'd Printed & Sold by Nat^l Hurd.*

Line engr. on copper. Rect. $4\frac{5}{8}" \times 5\frac{3}{8}"$ (.116 x .137).

LIT. Dow, repr. opp. 38.

A.A.S.

16 KAST TRADE CARD

At the left is a Corinthian column surmounted by a post with a turned finial supporting a sign on which are represented a lion rampant and a pestle and mortar. There are sixteen lines of engraved text beginning: *Philip Godfrid Kast, / Hath lately Imported from London, A large Assortment / of Drugs, & Medicines. Chymical & Galenical. which he sells / at His Shop at the Sign of the Lyon & Mortar in Salem.*

Ins. *Nat. Hurd. Sculp.*

Line engr. on copper. Vign. $7\frac{1}{8}" \times 5\frac{7}{16}"$ (.181 x .138).

LIT. *Old-Time New England*, xxvi, April 1936, 114 (repr.).

Philip Godfrid Kast had a shop on King Street, now Essex Street, Salem, and preserved at the Essex Institute is a Kast broadside of 1774.

A.A.S.

17 THAYER TRADE CARD

At the left is a crowned lion couchant on a post inscribed *Ziphion Thayer*, in the center, above, is a looking glass and, to the right, a chair. There are

fifteen lines of engraved text beginning: *Imported from London and to be Sold by / Ziphion Thayer / At the Golden Lion N^o 4 Cornhill, Boston, . . .*

Ins. *Nat. Hurd Sculp.*

Line engr. on copper. Vign. $7\frac{3}{8}" \times 5\frac{3}{8}"$ (.187 x .136).

LIT. Fielding, No. 741.

On the back of this particular trade card is a bill dated November 1, 1785. Ziphion Thayer, upholsterer, was still at No. 4 Cornhill in 1789, according to the Boston directory, but had moved to Water Street by 1796.

W.A.M., Goodspeed Collection, No. 1187.

JOHN SINGLETON COPLEY

Copley was probably born in Boston in 1738. His career as an engraver, limited to one known plate, is of interest chiefly because of his later achievements as a portrait painter. He left Boston for London in 1774 and died there in 1815.

18 WILLIAM WELSTEED

The subject is shown half-length, facing slightly toward the spectator's left. He wears clerical robes and bands, and a full wig, neatly curled at the sides.

Ins. *The Rev^d M^r William Welsteed / of Boston in New England Æt 58 1753. / J: S: Copley pinx^t et fecit. — Printed for & sold by Stepⁿ. Whiting at y^e Rose & Crown in Union Street Boston.*

Mezzotint. Oval in rect. $11\frac{1}{8}" \times 9\frac{3}{4}"$ (.301 x .248).

LIT. Whitmore, W. H., *Notes Concerning Peter Pelham*, 1867, 14; Stauffer, No. 440; Dow, 36 (repr. opp. xviii); Burroughs, A., *Limners and Likenesses*, 1936, 64, Fig. 46; Parker, B. N., and Wheeler, A. B., *John Singleton Copley*, 1938, 4, 237-238 (repr. Pl. 125).

It is probable that Copley learned the art of mezzotinting, as well as the rudiments of painting, from Peter Pelham, who had become his stepfather in 1748. Mrs. Parker and Mrs. Wheeler believe that the portrait in oil of Mr. Welsteed at the Massachusetts Historical Society, which is attributed to Copley, is not by his hand but may be an original portrait, painted by another artist during the lifetime of the sitter, and later used by

Copley as a model for a painting after which he scraped this mezzotint. William Welsteed, c. 1695-1753, was a tutor at Harvard College and in 1728 became minister of the New Brick Church, Boston. A notice in the *Boston Evening Post*, May 27, 1754, points out that Stephen Whiting has "Metzotinto Prints" for sale "among which is the Effigy of that worthy Gentleman the late Rev. William Welsteed, deceased."

A.A.S.

RICHARD JENNYS, JR.

Jennys was a portrait painter, an engraver, and, apparently, a dealer in dry goods as well. He was engraving by 1766, advertised in Boston in 1777, and was still there in 1783. In that same year, on October 31, he advertised in the *South Carolina Weekly Gazette* as a portrait painter, "Just arrived from the Northward," who had also "followed that Business" in the West Indies. Jennys may have received some early training in engraving abroad, for he was probably born in England. His father advertised in the *Boston Evening Post*, August 6, 1753, as a "Notary and Tabellion Publick and Scrivener, from London."

19 JONATHAN MAYHEW

The subject is shown half-length facing slightly toward the spectator's right. He wears a clerical gown and bands, and a wig.

Ins. Rich^d. Jennys Jun^r. pinx^t. & Fecit. / The Rev^d. Jonathan Mayhew D.D. / Pastor of the West Church in Boston. / Printed & Sold by Nat. Hurd Engra^r. on y^e. Exchange.

Mezzotint. Oval in rect. $11\frac{13}{16}" \times 9\frac{3}{8}"$ (.301 x .238).

LIT. Whitmore, W. H., *Notes Concerning Peter Pelham*, 1867, 21; Stauffer, No. 1483; Dunlap, i, 185 (repr. opp. 184).

The *Boston News-Letter*, July 17, 1766, carried the following announcement: "Prints Of the late Rev. Jonathan Mayhew, D.D. done in Metzotinto by Richard Jennys, jun. are sold by Nathaniel Hurd, Engraver, near the Exchange." Jonathan Mayhew, 1720-1766, was minister of the West Church, Boston, from 1747 until his death. He was very liberal in his religious views and an ardent patriot.

W.A.M., Goodspeed Collection.

SAMUEL OKEY

Okey was engraving mezzotints in England between 1765 and 1770. Later, in 1773, 1774 and 1775, he engraved and published mezzotint portraits in Newport, Rhode Island, in partnership with Charles Reak.

20 JAMES HONYMAN

The subject is shown three-quarter length, facing slightly toward the spectator's right, and wearing a clerical gown and bands, and a full, curled wig. He is seated in a chair with a carved back, his right hand holding a book which rests on a table beside him. There are two other books on the table.

Ins. *Gains, pinx^t — S. Okey, fecit. / The Reverend James Honyman, A.M. / late Rector of Trinity Church, Newport. / Printed by Reak & Okey, Newport Rhode Island, Nov^r. 2 1774.*

Mezzotint. Rect. $12\frac{5}{16}$ " x $9\frac{1}{16}$ " (.313 x .249).

LIT. Stauffer, No. 2372; Mason, G. C., *Annals of Trinity Church, Newport, Rhode Island*, 1890, i, 95 (repr. frontispiece).

James Honyman, c. 1675-1750, came from England in 1704 to take charge of Trinity Church in Newport and remained there all his life. The portrait by Gains, after which this print was made, was given to Trinity Church by the sitter's granddaughter.

W.A.M., Goodspeed Collection.

21 SAMUEL ADAMS

The subject is shown three-quarter length, standing behind a table on which are an open book and two scrolls, one, which he grasps with his right hand, bearing the words: *Instructions / from y^e Town / of Boston*, and the other the words: *Charter Will^m / & Mary to Mass- / achusetts Bay*. He wears a coat with extremely pointed lapels and wide button-holes, a long waistcoat, a white neck-cloth, and white ruffles at his wrists. In the background, to the right, are two columns.

Ins. *J. Mitchell Pinx: — M^r Samuel Adams. — Sam^l Okey Fecit.*

*When haughty North impress'd wth proud Disdain,
Spurn'd at the Virtue, which rejects his Chain;
Heard with a Tyrant-Scorn our Rights implor'd,
And when we su'd for Justice, sent the Sword:*

*Lo! Adams rose, in Warfare nobly try'd,
His Country's Saviour, Father, Shield & Guide;
Urg'd by her Wrongs, he wag'd y^e glorious Strife
Nor paus'd to waste a Coward-Thought on Life.*

Printed by and for Cha^s. Reak & Sam^l. Okey. — Newport Rhode-Island. April, 1775.

Mezzotint. Rect. $12\frac{3}{8}$ " x $9\frac{11}{16}$ " (.313 x .245).

LIT. Stauffer, No. 2370; *Massachusetts Historical Society Collections*, lxxi, 1914, 264-265, 293-294, 308-310; Parker, B. N., and Wheeler, A. B., *John Singleton Copley*, 1938, 18-19, Pl. 114.

This print was published in April 1775, when the revolutionary spirit in Boston, fomented in large measure by Samuel Adams, was at its height. It greatly resembles the portrait of Adams by Copley which is owned by the city of Boston and is on loan at the Museum of Fine Arts. Two letters to Copley's half-brother, Henry Pelham, from Charles Reak, on behalf of his associate, Samuel Okey, and himself, make special reference to this print. In the first, dated Boston, October 5, 1774, Reak writes: "... I have likewise A Picture of Mr. Addams wich I purpose Imediately on my return to put on the Copper. I saw yours at Mr. Reviers which I admire. how unlucky for mee I cou'd neither have the Pleasure of seeing you or him. I cou'd have wisht for the best Picture of Mess. Hancock and Addams. ... we shou'd beg your Interest some time hence to get Mr. Hancock's and interim shall venture to work from this Picture of Mr. Addams by Mr. Mitchell. tho should be glad if Mr. Revier wou'd send us Imediatly the small one of yours from which wee wou'd scrape the Face. I wish to have this Plate done in about Two Months when will send you A Proof." Some months later, March 16, 1775, he writes from Newport: "... wee shall publish in About a Month a Poster sized Plate of Mr. Sam Addams from A Picture I had of Mr. Mitchels Painting. wee have copied it well enouf and are not affraid of the Sucess of it; but A plate done Properly shoud

be from A good Picture. It was the best I cou'd get when last in Boston and I don't on any Account mean to disparage that Young Gent'n, or wish that this may go any farther than to you."

A.A.S.

PAUL REVERE

Revere was born in Boston in 1735 and became equally noted as a silversmith, an engraver, a bell founder, and an ardent patriot. He died in Boston in 1818.

22 MASONIC NOTIFICATION

Within an elaborate framework of foliate scrolls ornamented with Masonic emblems, two figures at work above, and a winged cherub below writing on a tablet, are nine lines of text. These constitute a form for notifying the members of *S^t Andrew's Lodge* of meetings.

Ins. *Engrav'd, Printed, & Sold by Paul Revere, Boston.*

Line engr. on copper. Vign. $7\frac{3}{16}" \times 5\frac{15}{16}"$ (.182 x .15).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, ii, 465-476.

The Saint Andrew's Lodge of Free Masons was organized in 1756 by the Grand Lodge of Scotland. Its charter was received in 1760 and "work was commenced under it by receiving Paul Revere, a goldsmith and engraver as an Entered Apprentice." Revere later served as Secretary and then as Master of this Lodge. In 1783 he led the minority which withdrew from Saint Andrew's Lodge, and shortly after organized the Rising States Lodge chartered by the Massachusetts Grand Lodge. Revere was Grand Master of the Grand Lodge of Massachusetts from 1794 to 1797.

A.A.S.

23 WEBB TRADE CARD

Enclosing fourteen lines of text, listing various objects ranging from *Pot Ash Kettles, & covers* to *Flatt Irons, & heaters*, is an elaborate border of foliate scrollwork from which hang representations of some of the objects mentioned, as well as others. These include a mortar and pestle, a tea kettle, and what appears to be a fire screen ornamented with a portrait of the ever-

popular General Wolfe. Above, in a miscellaneous group of skillets, etc., is a single andiron in the form of a man. At the top are three British flags and just beneath them the words: *To be Sold by / Joseph Webb / at His Store near Olivers Dock Boston.*

Ins. *Paul Revere Sculp.*

Line engr. on copper. Vign. $6\frac{1}{16}" \times 5\frac{1}{16}"$ (.176 x .15).

LIT. Fielding, No. 1273.

A.A.S.

24 A VIEW OF THE YEAR 1765

The hated Stamp Act is represented in this caricature as a winged dragon facing toward the spectator's left, where a man with drawn sword, representing Boston, confronts him. Above the dragon's head are Spite and Envy and in his claws is a scroll labeled *Magna Charta*. Beneath him are two prostrate men, *Anti-Sejanus* and *Pym*. Back of the figure of B (Boston) rally R-I (Rhode Island) and N-Y (New York) supporting Hampden. Then come H (New Hampshire) and V (Virginia), the latter as a woman carrying a liberty hat on a pole, and behind them four men, U U U U, who impersonate the *United Provinces*, as an inscription at the lower left indicates. Above flies Minerva with shield and spear. To the right is a tree labeled *Liberty / Tree / Aug^t 14 / 1765* from which hangs a man. Two men are beneath the tree, one saying *there's that William H—k*, and the other *I see he's got a / high place*.

Ins. *A View of the Year 1765. / 24 lines of verse beginning: America! see thy free born Sons advance. / Engrav'd Printed & Sold by P. Revere, Boston.*

Line engr. on copper. Rect. $4\frac{1}{4}" \times 7\frac{1}{16}"$ (.107 x .194).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, i, 30-35 (repr.); Stauffer, No. 2694; Murrell, W., *A History of American Graphic Humor*, 1933, i, 27 (repr. No. 22).

This caricature is indicative of the strong feeling aroused in the colonies by the passage of the Stamp Act. In Boston, August 14, 1765, an effigy of the stamp distributor was hung on an elm tree at the corner of Essex and Orange Streets, which was thereafter known as "Liberty Tree."

A.A.S.

25 OBELISK CELEBRATING THE REPEAL OF THE STAMP ACT

The four sides of the obelisk are shown, each decorated with four portraits, a verse, and an allegorical scene. On the first appear portraits labeled *D Y—k* (Duke of York); *M—q—s R—m* (Marquis of Rockingham); *Q C* (Queen Charlotte); *K G III^d* (King George Third); a stanza of ten lines which begins:

*O thou whom next to Heavⁿ we most revere
Fair Liberty! thou lovely Goddess hear!*

and a sketch showing America in the form of an Indian seated at the left beneath a pine tree. Liberty is nearby and, at the right, are four figures led by the Prime Minister carrying a chain, above whom flies the Devil with a document inscribed *Sta^p-Act* in his right claw. On the second side of the obelisk are portraits labeled *G—l C—y* (General Conway); *L—d D—H*; *C—l B—e* (Colonel Barre); and *W—m P—t* (William Pitt); a verse of ten lines, and a sketch showing the Prime Minister and his followers retreating to the left, while America, still in the form of an Indian, supplicates another group of four at the right led by William Pitt, whom Fame, flying overhead, crowns with a laurel wreath. On the third side of the obelisk are portraits of *L—d D—h* (Lord Dartmouth); *A—n B—D* (Alderman Beckford); *L—d D—l*; and *C—S T—D* (Charles Townsend); a verse of ten lines, and beneath, a sketch representing the Tree of Liberty, with an eagle feeding its young in the topmost branches, and an angel flying from the right bearing an aegis. On the fourth side of the obelisk are likenesses of *L—d G—e S—k—e* (Lord George Sackville); *M^r DeB—t* (Mr. Dennis DeBert); *J—n W—s* (John Wilkes); and *L—d C—n* (Lord Camden); the following verses:

*Our Faith approv'd, our Liberty restor'd
Our Hearts bend grateful to our sov'r'gn Lord
Hail darling Monarch! by this act endear'd
Our firm affections are thy best reward
Sh'd Britains self, against herself divide
And hostile Armies frown on either Side
Sh'd Hosts rebellious, shake our Brunswicks Throne
And as they dar'd thy Parent, dare the Son*

*To this Asylum stretch thine happy Wing
And well contend, who best shall love our King*

and a sketch which shows George III in armor, with America, still represented by an Indian, on his left and Liberty on his right.

Ins. *A View of the Obelisk erected under Liberty-Tree in Boston on the Rejoicings for the Repeal of the — Stamp-Act 1766 / Paul Revere Sculp / To every Lover of Liberty, this Plate is humbly dedicated, by her true born Sons, in Boston, New England / 1st America in distress apprehending the total loss of Liberty 2^d She implores the aid of her Patrons 3^d She endures the Conflict for a short Season 4th And has her Liberty restored by the Royal hand / of George the Third.*

Line engr. on copper. Rect. $9\frac{7}{8}$ " x $13\frac{1}{4}$ " (.239 x .335).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, i, 35-46 (repr.); Stauffer, No. 2695.

In May 1766 word was brought to Boston of the repeal of the Stamp Act and, on the 19th, a great celebration took place. An obelisk, designed by Revere, was erected on the Common and was to have been placed afterward under the Liberty Tree (see No. 24), but unfortunately it was accidentally destroyed by fire that evening. Revere, however, had already issued this descriptive print.

A.A.S.

26 THE RESCINDERS

Seventeen men, one with the head of an ox, are being herded toward the right, where gape the fiery jaws of Hell. Two devils with pitchforks hurry the group along, one calling *push on Tim*, and the other, *now I've got you a fine / hawl by Jove*. Behind the jaws of Hell may be seen the cupola of the Province House surmounted by its Indian weather vane.

Ins. *A Warm Place — Hell*

*On brave Rescinders! to yon yawning Cell,
Seventeen such Miscreants sure will startle Hell;
There puny Villains damn'd for petty Sin,
On such distinguish'd Scoundrels gaze and grin:
The out done Devil will resign his sway,
He never curst his Millions in a day.*

Pub.^d Accord'g to Act by MDarly.

Line engr. on copper. Rect. $3\frac{3}{8}'' \times 4\frac{15}{16}''$ (.085 x .125).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, i, 58-62 (repr.); Stauffer, No. 2693; Dunlap, i, 175 (repr. opp. 180).

This caricature was published to vilify the seventeen members of the House of Representatives of Massachusetts, including Hon. Timothy Ruggles, who, on June 30, 1768, voted to comply with the demand of the king and rescind a resolution which had been previously passed. As ninety-two members voted not to rescind, the motion was not carried. Revere's name does not appear on this print, possibly a wise precaution since feeling was running dangerously high.

A.A.S.

27 VIEW OF BOSTON AND BRITISH SHIPS LANDING TROOPS

The houses and spires of Boston are shown from the water front with Long Wharf and Hancock's Wharf in the foreground. Numerous vessels are anchored in the harbor and red-coated British soldiers are being rowed to the Long Wharf where they are forming for parade. On a scroll across the top is inscribed: *A View of Part of the Town of Boston in New-England and Brittish Ships of War: Landing their Troops! 1768.* In the lower right-hand corner in a cartouche, against which an Indian holding a bow is leaning, and beneath which a British soldier lies prostrate, are the words: *To the Earl of / Hillsborough, His / Majest.^e Ser.^y of State for / America. This View of / the only well Plan'd / Expedition, formed for / supporting y^e dign- / ity of Britain / & chastising y^e insolence / of America, is hum'y Ins- / crib'd.* Beneath the scene are the names of vessels and wharves and the following: *On fryday Sept.^r 30.th 1768, the Ships of War, armed Schooners, Transports, &c. Came up the Harbour and Anchored round the Town; their Cannon loaded. / a Spring on their Cables, as for a regular Siege. At noon on Saturday October the 1.st the fourteenth & twenty-ninth Regiments, a detachment from the 59.th Reg.^t / and Train of Artillery, with two pieces of Cannon, landed on the Long Wharf; there Formed and Marched with insolent Parade, Drums beating, Fifes / playing, and Colours flying, up King Street. Each Soldier having received 16 rounds of Powder and Ball.*

Ins. *Engraved, Printed, & Sold by Paul Revere, Boston.*

Line engr. on copper. Rect. 9" x 15½" (.227 x .393).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, i, 79-83 (repr.); Andrews, W. L., *Paul Revere and His Engraving*, 1901, 37-41; Stauffer, No. 2676; Stokes, I. N. P., and Haskell, D. C., *American Historical Prints, Early Views of American Cities, etc.*, 1933, 23 (No. 1768—B-102) (repr., Pl. 21).

The *Boston Gazette*, on April 16, 1770, carried a notice of the publication of this print.

A.A.S.

28 THE BOSTON MASSACRE

Seven red-coated British soldiers, drawn up in the foreground to the right, their muskets leveled before them, are in the act of firing under the command of an officer who, with lifted sword, stands behind them. To the left is a crowd of men, three of whom lie prostrate on the ground, while a fourth is being lifted by two of his comrades. The clothing of this group is colored brown, green and blue. Red blood streams from their wounds. A little brown dog stands almost in the center foreground, calmly ignoring the excitement. The old State House is in the background, and houses frame the scene on either side, one of which bears two signs, *Butcher's Hall* and *G R / Custom House*. The hands of a clock in the background point to twenty minutes past ten. Over the houses at the left is the moon.

Ins. *The Bloody Massacre perpetrated in King-Street Boston on March 5th 1770, by a party of the 29th Reg^t / Engrav'd Printed & Sold by Paul Revere Boston / Below are eighteen lines of verse, arranged in three stanzas, beginning: Unhappy Boston! see thy Sons deplore, / Thy hallow'd Walks besmear'd with guiltless Gore: / etc. and, then, The unhappy Sufferers were Mess^s. Sam^l. Gray, Sam^l. Maverick, Jam^s. Caldwell, Crispus Attucks & Pat^k. Carr / Killed. Six wounded; two of them (Christ^f. Monk & John Clark) Mortally.*

Line engr. on copper. Rect. Colored. 7⅞" x 8⅝" (.20 x .219).

LIT. Goss, E. H., *The Life of Colonel Paul Revere*, 1891, 65-75; Stauffer, No. 2675; Sargent, G. H., "Paul Revere's 'Boston Massacre'," *Antiques*, xi, March 1927, 214-216 (repr. of an impression which has been differently

colored); Stokes, I. N. P., and Haskell, D. C., *American Historical Prints, Early Views of American Cities, etc.*, 1933, 24 (No. 1770—C-10).

Henry Pelham, son of Peter Pelham, made the original drawing for this print and engraved a plate from which an impression, owned by the American Antiquarian Society, was taken. Revere, according to the unscrupulous custom of the day, appropriated Pelham's design, as an angry letter, written to him by Pelham, proves. This letter is dated March 29, 1770, and begins: "When I heard that you was cutting a plate of the late Murder. I thought it impossible, as I knew you was not capable of doing it unless you copied it from mine. . . . But I find I was mistaken, and after being at the great Trouble and Expence of making a design paying for paper, printing, &c, find myself in the most ungenerous Manner deprived, not only of any proposed Advantage, but even of the expence I have been at, as truly as if you had plundered me on the highway. . . ." Revere's version of the "Massacre" was, in turn, copied by Jonathan Mulliken. See No. 29.

W.A.M., Goodspeed Collection, No. 2286.

JONATHAN MULLIKEN

Mulliken was born in Newburyport in 1746 and became a watch- and clock-maker. He died in Newburyport in 1782.

29 THE BOSTON MASSACRE

The old State House is shown in the background, and houses frame the scene on either side. One bears the sign *Butcher's Hall* and, underneath, *G R / Custom Hous.* In the foreground, to the right, seven British soldiers are firing under the command of an officer, who waves a sword. To the left is a crowd of men, three of whom lie on the ground, while a fourth is being carried by two of his comrades. A little dog stands almost in the center foreground. The hands of a clock in the background point to twenty minutes past ten. Over the houses at the left is the moon.

Ins. *The Bloody Massacre perpetrated in King-Street Boston on March 5th 1770 by a party of y^e 29th Reg^t / Jon^a Mulliken Newbury Port sculpt / Below are*

eighteen lines of verse, arranged in three stanzas, beginning: *Unhappy Boston see thy Sons deplore, — / Thy hallow'd Walks besmear'd with guiltless gore, / etc.* and, then, *The unhappy Sufferers were Mess.^s Sam.^l Gray. Sam.^l Maverick. Jam.^s Caldwell. Crispus Attucks. Pat.^k Car. / Killed Six wounded two of them (Christ.^s Monk John Clark) Mortally —*

Line engr. on copper. Rect. $7\frac{7}{8}$ " x $8\frac{9}{16}$ " (.20 x .217).

LIT. Stauffer, i, 185; Fielding, No. 1075.

This print is evidently a copy of Paul Revere's famous engraving of the Boston Massacre (compare with No. 28), but when it was produced is not definitely known. It must, however, have been engraved before Mulliken's death in 1782.

A.A.S.

JOHN NORMAN

Norman was born about 1748, presumably in England. He advertised in Philadelphia in 1774 as being "from London" and was in that city until 1780. By 1781 he was in Boston where he engaged in publishing as well as engraving. He died there in 1817.

30 JOHN HANCOCK

The subject is shown full-length seated in an upholstered chair, his body full-front and his head turned slightly to the spectator's right. His left hand rests on his left knee, while his extended right hand holds a pen over two documents, one of which bears the words *To the People of / Ireland* and the other the words *Resolutions of the / Continental Congress*. At his feet are two further documents headed *Boston Port / Bill* and *Proclamation*. Three portraits hang on the wall behind him, the one on the left labeled *Hampden* and that in the center, *Cromwell*.

Ins. *His Ex.^{ty} John Hancock, Esq; / Late President of the American Congress. / J. Norman, Sculp.*

Line engr. on copper. Rect. 6" x 4" (.152 x .102).

LIT. Andrews, W. L., *The Portraiture of the American Revolutionary War*, 1896, 24-27; Stauffer, i, 192 (repr. opp. 86); ii, No. 2335.

This print was produced to illustrate *An Impartial History of the War in America between Great Britain and the United States*, Boston, 1781-1782. An earlier edition of this book, not of course illustrated by Norman, was printed in England in 1780. There were eight other portraits in the American edition besides the four included in this exhibition. See Nos. 31, 32 and 33.

W.A.M., Goodspeed Collection, No. 1901.

31 RICHARD MONTGOMERY

The subject is shown full-length, his body full-front and his head turned slightly to the spectator's right. He is dressed in uniform and wears a sword. In his extended left hand is a baton. His right hand is on his chest.

Ins. *Major Gen^l Rich^d Montgomery / Slain in Storming Quebec Decb^r 31st 1775 / J Norman Sc.*

Line engr. on copper. Rect. $5\frac{3}{4}" \times 3\frac{5}{8}"$ (.144 x .092).

LIT. Stauffer, No. 2342.

This print is from *An Impartial History of the War in America*. See No. 30.

W.A.M., Goodspeed Collection, No. 1904.

32 JOSEPH WARREN

The subject is shown full-length in uniform, wearing a cocked hat. A baton is in his extended right hand, and his left hand rests on the hilt of his sword. He stands facing front on the top of a hill. In the background to the right is a bay with two vessels riding at anchor, and beyond, a hill from the crest of which the smoke of battle is rising.

Ins. *Major Gen^l Joseph Warren / Slain at the Battle of Bunker's Hill June 17th 1775 / J. Norman Sc.*

Line engr. on copper. Rect. $5\frac{13}{16}" \times 3\frac{3}{4}"$ (.148 x .094).

LIT. Stauffer, No. 2349; Drepperd, C. W., *Early American Prints*, 1930, 52 (repr. opp. 62).

This print is from *An Impartial History of the War in America*. See No. 30. See also No. 34.

W.A.M., Goodspeed Collection, No. 1903.

33 GEORGE WASHINGTON

The subject, in uniform, is shown full-length and facing full-front. He rests his left hand on the mouth of a cannon at his side, while in his extended right hand he holds a baton. He is standing on a hill with shrubbery in the foreground, and with tents, cannon and soldiers in the background.

Ins. *His Ex.^{ty} George Washington Esq. / Captain General of all the American Forces / J Norman Sc.*

Line engr. on copper. Rect. 6" x 3 $\frac{13}{16}$ " (.152 x .097).

LIT. Hart, No. 761; Stauffer, No. 2355.

This print is from *An Impartial History of the War in America*. See No. 30.

W.A.M., Goodseed Collection, No. 1902.

34 BATTLE OF BUNKER HILL

The central group is composed of General Joseph Warren, supported by a soldier who tries to protect him from a British grenadier whose fierce bayonet thrust is actually intercepted by Colonel Small. In the background the Americans, though ordered to retreat by General Putnam at the extreme left, are making their last stand against the victorious British troops who advance under the leadership of General Howe. In the right foreground, his sword in his left hand, his right bandaged, is a young American officer who turns back to survey the scene. Just behind him, carrying a musket, is his negro servant. Flags are waving against the background of a cloudy sky, darkened with the smoke of battle. To the right may be seen Boston harbor, the ship-of-war *Somerset*, and other shipping.

Ins. *Painted by John Trumbull Esq. — Engraved by J Norman / The Battle at Bunker's Hill, or the Death of General Warren Published by Prentiss Whitney 30 Washington St. Boston.*

Line engr. on copper. Rect. 19 $\frac{7}{16}$ " x 28 $\frac{3}{4}$ " (.495 x .73).

LIT. Stauffer, No. 2359; Drepperd, C. W., *Early American Prints*, 1930, 53 (repr. of earlier state opp. 43); Weir, J. F., *John Trumbull*, 1901, 49-50.

The original of this print — Trumbull's painting, *The Battle of Bunker's Hill* — is owned by the Gallery of Fine Arts, Yale University. It was painted in Benjamin West's studio in London about 1786. The present print is evidently a late state, for Prentiss Whitney, whose occupation is given as auctioneer, is listed with the address 30 Washington Street in the Boston directories of 1835 and 1836.

W.A.M., Goodspeed Collection.

BENJAMIN BLYTH

Blyth was born in Salem in 1746 and was still living there in 1787. He was primarily a portrait draughtsman in crayon, and but one print can be attributed definitely to him.

35 SACRED TO LIBERTY

This curious composition consists of a heart, ornamented with thirteen stars, above which are a flag and the rising sun. On either side of the heart are two fat and rather smug cherubs. These, with the heart, are supported by a globe on which the southern part of *Great Britain*, apparently split in two, and the *Channel* are indicated. *London* is shown in its proper place. The right-hand cherub holds an object, possibly a sword or scroll, inscribed *Western World*. The left-hand cherub seems to be holding the staff of a British flag which trails on the ground. The whole is enclosed in an elaborate frame of drapery.

Ins. *Cole del — Blyth fecit / Sacred to Liberty / or an emblem of y^e Rising Glory of y^e American / States.*

Mezzotint. Rect. $8\frac{11}{16}$ " x $7\frac{3}{4}$ " (.22 x .196).

LIT. Stauffer, i, 23-24; Fielding, 5.

A.A.S.

36 REGISTER PAGE

This register page has an elaborate border of garlands, floral sprays, several birds, and a cornucopia and vase holding flowers. There are also four allegorical figures: at the lower left, *Charity* with a child in her arms; at the

upper left, *Faith* holding a cross; at the upper right, *Hope* leaning on an anchor; and at the lower right, *Peace* with a dove perched on one hand and an olive branch in the other. At the top are the words *Keep Sacred The Memory Of Your Ancestors*.

Line engr. on copper. Rect. $9\frac{1}{16}" \times 6\frac{5}{16}"$ (.229 x .159).

This register page, which has spaces for the names of husband, wife and children, with the dates of their births and deaths, has not been filled in. It was found in Salem and has been tentatively attributed to Benjamin Blyth, since *B B / 1805* appears in a decorative oval at the foot of the page. It may be compared with a very similar, though more crudely executed, register page which is owned by the Connecticut Historical Society and is reproduced in *An Early Connecticut Engraver and His Work* by A. C. Bates, opposite page 32, where it is attributed to Richard Brunton.

A.A.S.

JOSEPH CALLENDER

Callender was born in Boston in 1751. He engraved principally billheads, bookplates and work of that type, and was associated with Paul Revere in producing line-plates for the *Royal American Magazine* in 1774. He died in Boston in 1821.

37 CROMWELL'S HEAD TAVERN BILLHEAD

Oliver Cromwell is shown, head and shoulders, facing slightly to the spectator's left, and posed in an oval above which are two scrolls bearing the words *O. Cromwells Head Tavern*. Below are two other scrolls inscribed *kept by Joshua Brackett School Street Boston*.

Ins. *Callender Sc^p*

Line engr. on copper. Oval, ornamented. $2\frac{1}{16}" \times 3\frac{7}{16}"$ (.074 x .088).

LIT. Stauffer, No. 292.

This particular bill is made out to "Honourable Gen^l Ward," presumably General Artemas Ward of Shrewsbury, and dated November 20, 1786.

A.A.S.

SAMUEL HILL

Hill was engraving in Boston as early as 1789 and advertised there in 1794. In 1803 he engraved some plates for a New York publisher. His name is not listed after that year in the Boston directory.

38 BAPTIST MEETING HOUSE, PROVIDENCE

The Baptist Meeting House is shown almost full-front. It has a tall spire ornamented at three levels with urns. At the left is a house and picket fence.

Ins. N^o VIII] *Engraved for the Massachusetts Magazine, August, 1789. [Vol. I. / S. Hill, Sculp. / A S.W. View of the Baptist Meeting House, Providence, R. I.*

Line engr. on copper. Rect. $6\frac{3}{4}'' \times 3\frac{7}{8}''$ (.171 x .099).

LIT. Stauffer, No. 1412.

This church was founded in 1639 by Roger Williams, and the meeting house illustrated in this print was erected 1774-1775.

W.A.M., Goodspeed Collection, No. 1083.

39 CHARLES RIVER BRIDGE

The bridge extends diagonally across the center of the view with houses and a church on the farther bank. On the river are rowboats, and sailing vessels at their moorings. In the foreground are three men and a woman admiring the scene. One of the men is seated, sketching.

Ins. N^o IX.] *Engraved for the Massachusetts Magazine, Sep^r. 1789. [Vol. I. / View of the Bridge over Charles River.*

Line engr. on copper. Rect. $3\frac{5}{8}'' \times 6\frac{11}{16}''$ (.093 x .17).

LIT. Stauffer, No. 1398.

The Charles River Bridge was opened with appropriate ceremonies on June 17, 1786.

W.A.M., Goodspeed Collection, No. 1084.

40 STATE HOUSE, BOSTON

The old Boston State House is shown at the left, with a carriage in front of it drawn by two horses. At the right is the corner of another building and between the two runs a cobbled street, across which a chain is stretched. In the distance, on a continuation of this street, may be seen two carriages and many pedestrians. Above the buildings to the left are the mastheads of ships.

Ins. N^o VIII. *Massa. Mag. Vol. III.* / *Del. & engrav'd by S. Hill. / S.W. View of the State-House, in Boston.*

Line engr. on copper. Rect. $5\frac{1}{8}'' \times 3\frac{1}{8}''$ (.147 x .101).

LIT. Stauffer, No. 1394; Drepperd, C. W., *Early American Prints*, 1930, 50 (repr. opp. 184).

This print was published in the *Massachusetts Magazine* for August 1791.

W.A.M., Goodspeed Collection, No. 1082.

41 BOSTON FROM BREED'S HILL

In the distance, across a stretch of water, are the houses and spires of Boston with Beacon Hill at the right surmounted by the new State House. There are low bushes, a fence and a cow in the foreground. On the water are numerous sailing vessels and one steamboat.

Ins. *Del. & Engraved by S. Hill. / View of the City of Boston from Breeds Hill, in Charlestown.*

Line engr. on copper. Rect. $3\frac{7}{8}'' \times 6\frac{5}{16}''$ (.098 x .161).

LIT. Fielding, No. 671.

This plate was originally engraved for Vol. III, No. VI, of the *Massachusetts Magazine* which appeared in June 1791. This, a later state, shows more buildings and shipping and the word *City* in the inscription instead of *Town*. It appeared in Mellen, G., ed., *A Book of the United States*, Hartford, 1847.

W.A.M., Goodspeed Collection, No. 1085.

42 CLOUGH BILLHEAD

In two rectangular scenes four paper stainers are shown at work, each with a boy to help him. Between these scenes is a tablet inscribed: *1795 / Eben^r Clough / Paper Stainer / near / Charles Riv^r. Bridge / Boston, / Manufactures, & / keeps constantly / for sale a / great variety of / Paper Hangings.* Above the tablet is a spread eagle holding a scroll bearing the word *Protection* in its beak and clutching in its claws a scroll inscribed: *Boston Paper Staining Manufactory 1800.* Beneath the scenes are two branches tied with ribbon and the words: *Americans, Encourage the Manufactories of your Country, if you wish for its prosperity.*

Ins. *Hill.*

Line engr. on copper. Vign. $2\frac{5}{8}" \times 5\frac{11}{16}"$ (.067 x .144).

This particular bill is made out to Mr. Stephen Abbot and dated March 28, 1803. From 1796 until after 1803 Ebenezer Clough, paper stainer, Prince Street, is listed in the Boston directory.

W.A.M., Goodspeed Collection, No. 1097.

43 MINOT TRADE CARD

Five carriages of different types are represented, surmounted by five lines of engraved text reading: *T. M. & J. Minot, / Coach and Chaise Makers, / Water Street, Corner of / Quaker Lane, / Boston.* These lines are enclosed within a festoon and a scroll on which are the words *Japaning, Gilding, and Varnishing, Executed with neatness.*

Ins. *S.H.S^d*

Line engr. on copper. Vign. $2\frac{15}{16}" \times 4\frac{9}{16}"$ (.074 x .115).

The back of this trade card has been used as a bill made out to Eben Wade and dated 1794. In the Boston directory for 1796 Timothy M. and John Minot are listed as coach and chaise makers with shops on Rawson's (or Bromfield's) Lane and Water Street. Timothy M. Minot was a coach maker and John, a coach painter.

W.A.M., Goodspeed Collection, No. 1096.

44 THE BOSTON DRAGOONS

This notice of a parade of the Boston Troop of Light Dragoons has at the right a tree from which streams a green pennant bearing the words: *National Honor or Death*. Beside the tree, a trumpeter, in a red uniform, with a sword at his side, stands, blowing his trumpet. To the left is a tall pine tree near which dragoons on horseback are gathering. The notice consists of seven lines of engraved text beginning: *To Horse! To Horse!* and is *By order of H. Purkitt Capt.*

Ins. S. Hill.

Line engr. on copper. Vign. Colored. $3\frac{3}{4}'' \times 5\frac{3}{4}''$ (.094 x .146).

This particular notice, addressed to James Bird, is dated June 30, 1807.

A.A.S.

AMOS DOOLITTLE

Doolittle was born in Cheshire, Connecticut, in 1754. He served with the Revolutionary army at Cambridge in 1775, and later that same year he engraved in New Haven four views of the battle of Concord and Lexington. He worked in New Haven throughout his life, dying there in 1832.

45 AMERICA

At the left is an obelisk bearing the names of *Warren / Montgomery / Wooster / Mercer*. Beside it kneels a figure wearing a fur robe, and with feathers in her hair, representing America. At the right are five allegorical figures, one of them carrying a liberty cap on a pole. They are accompanied by children and animals. Against a tree trunk, at the extreme right, leans a shield inscribed: *Appeal to Heaven*. The scene is evidently laid on a beach, as waves are creeping in from the left-hand corner where a figure lies, transfixed with an arrow. In the background, to the left, are houses in flames, and to the right, a glimpse of the sea and sailing vessels. From the storm clouds, which fill the sky, emerges a figure offering a palm branch to America.

Ins. *A Doolittle Sculp Newhaven. / America. / To Perpetuate to Posterity, the Memory of those Patriotic Heroes who Fought, Bled & Died, in Establishing Peace, Liberty & Tranquility, to their Country.*

Stipple. Rect. $17\frac{5}{16}" \times 23\frac{1}{16}"$ (.439 x .586).

LIT. Stauffer, No. 522.

This print is a copy of an engraving by Joseph Strutt, which was published in London in 1781.

W.A.M., Goodspeed Collection.

46 A DISPLAY OF THE UNITED STATES OF AMERICA

A bust of Washington, in profile to the spectator's left, dressed in a buff and blue uniform, with a scroll below inscribed: *Born 11th Feb 1732*, is shown in a circular frame, in the center of the print, bearing the words: *George Washington President of the United States of America. The Protector of his Country, and the Supporter of the rights of Mankind*. This is surrounded by another circle of fourteen inscribed links containing the arms of the thirteen original states and the arms of the United States. Each link bears the name of the state and the number of its senators, its representatives and its inhabitants. At the right is a shield with the arms of Vermont and, above it, the words: *Vermont / 85,000 Inhabitants / 2 Senat. 2 Repre*. At the left is a blank shield beneath the following: *S. W. Territory / 30,000 Inhabitants / N. W. Territory / 5,000 Inhabitants*. In each corner are inscriptions enclosed in flourishes: upper left, *The / United States / were first declar'd / Free and Independent / July 4th 1776*; upper right, *The Present / Constitution / was formd by the / Grand Convention / held at Philadelphia Sep^r 17th / 1787*; lower left, *The number of Inhabitants in the / several States are according to the returnes / made to the Secretary of State in / the year 1791*; lower right, *The number of Senators and Represent / atives is what the Constitution allow-eth / each State at Congress*.

Ins. *A Display of the United States of America / To the Patrons of Arts and Sciences, in all parts of the World, this Plate / is most respectfully Dedicated, by their most obedient humble Servant / Amos Doolittle New Haven, Mar^h 1st 1794 / Printed & Sold by A. Doolittle New Haven where Engraving & Roling Press Printing is performed.*

Stipple and line engr. on copper. Rect. Colored. $20\frac{3}{16}" \times 16\frac{1}{2}"$ (.513 x .42).

LIT. Hart, No. 840c (repr.); Stauffer, No. 521; *New Haven Colony His-*

torical Society Papers, viii, 1914, 142-143; Morgan, J. H., and Fielding, M., *The Life Portraits of Washington* [1931], 77-78.

Hart describes five states of this plate, of which this is the fourth. Impressions of all five are very rare. The bust of Washington is evidently inspired by the etched profile by Joseph Wright (Hart, No. 138), the original of which is believed to have been sketched in crayon by Wright as Washington sat in St. Paul's Church, New York, in 1790.

W.A.M., Goodspeed Collection.

47 THE HORNET AND PEACOCK, OR JOHN BULL IN DISTRESS

An outlandish monster, with the head and forelegs of a bull and the tail and wings of a peacock, is shown facing toward the spectator's right, rearing on its hind legs, which are those of a peacock. From its mouth comes a distressed *Boo-o-o-o-hoo!!!* Piercing it through the neck is an enormous hornet, with these words issuing from its mouth: *Free Trade & Sailors Rights, you old rascal!* At the left is a glimpse of the ocean and two sailing vessels, one of which is sinking.

Ins. *The Hornet and Peacock, / Or, John Bull in Distress. / Entered according to act of Congress the 27th day of March 1813. by A. Doolittle of the State of Connecticut.*

Line engr. on copper. Rect. $6\frac{5}{16}" \times 10\frac{3}{8}"$ (.16 x .264).

LIT. Stauffer, No. 534; *New Haven Colony Historical Society Papers*, viii, 1914, 146-147; Murrell, W., *A History of American Graphic Humor*, 1933, i, 60-61 (repr. No. 52).

On February 24, 1813, off the Demerara River, the *Hornet*, American sloop of war, captured the British brig, *Peacock*, and this print was published to celebrate the incident.

W.A.M., Goodspeed Collection, No. 642.

EDWARD SAVAGE

Savage was born in Princeton, Massachusetts, in 1761 and died there in 1817. He is known to have been in Boston in 1785, 1786, 1789 and again in 1794,

and to have returned to Massachusetts by 1805, but his engravings, many of them after his own paintings, were published, where the place of publication is known, either in London between 1791 and 1793 or in Philadelphia between 1796 and 1801.

48 GEORGE WASHINGTON

The subject is posed in an oval within a rectangle, with head and shoulders facing slightly toward the spectator's right. He is dressed in uniform and wears the order of the Cincinnati on his left lapel.

Ins. Painted & Engraved by E. Savage. / George Washington, Esq. / President of the United States of America. / From the Original Picture Painted in 1790 for the / Philosophical Chamber, at the University of Cambridge, / In Massachusetts. / Publishd Feb^y 7. 1792 by E. Savage, N^o 29 Charles Street, Midd^x Hospital.

Stipple. Oval in rect. $5\frac{3}{16}" \times 4\frac{3}{16}"$ (.132 x .107).

LIT. Andrews, W. L., *The Portraiture of the American Revolutionary War*, 1896, repr. opp. 48; Hart, No. 214; Hart, C. H., *Edward Savage*, 1905, 8, 17 (No. 2); Stauffer, No. 2753; Morgan, J. H., and Fielding, M., *The Life Portraits of Washington* [1931], 180-181.

Savage was fortunate enough to have the President sit to him during the last days of December 1789 and the first days of January 1790. During that time he painted for Harvard College the portrait which is the original of this print and now hangs in the dining hall at Adams House. The plate itself he engraved in London, whither he had gone in 1791, and it was one of his earliest attempts as an engraver. He soon followed it with the three-quarter length mezzotint portrait of Washington which is No. 49 in the present exhibition.

W.A.M., Goodspeed Collection, No. 2424.

49 GEORGE WASHINGTON

The subject is shown three-quarter length seated on an upholstered, damask-covered chair facing toward the spectator's right. His right hand holds a plan of the city of Washington, bearing the words *Eastern Branch*. This lies on a table at the right, his left arm resting on it. Also on the

table is a cocked hat. Washington wears a velvet suit and lace ruffles at his wrists and neck. In the background a billowing drapery is held aside to disclose, at the right, a column and a cloudy sky.

Ins. *E. Savage pinx. et sculp. / George Washington Esq. / President of the United States of America. / From the Original Portrait Painted at the request of the Corporation of the University of Cambridge in Massachusetts / Published June 25, 1793, by E. Savage, N^o 54, Newman Street.*

Mezzotint. Rect. $18\frac{1}{16}" \times 14"$ (.458 x .356).

LIT. Hart, No. 228; Hart, C. H., *Edward Savage*, 1905, 8-9, 17 (No. 3); Stauffer, No. 2752; *Antiques*, vii, March 1925, 118-120 (repr.); Morgan, J. H., and Fielding, M., *The Life Portraits of Washington* [1931], 181.

Savage, writing to Washington from London, October 6, 1793, says, "I have taken the liberty to send two prints. The one done from the portrait I first sketched in black velvet, labours under some disadvantages as the Likeness never was quite finished. I hope it will meet with the approbation of yourself and Mrs. Washington as it is the first I ever published in that method of Engraving." The portrait in oil, which was the original of this print, was formerly owned by Charles H. Savage, the painter's grandson, and is now owned by the Art Institute of Chicago. The statement in the inscription that this mezzotint is from the Harvard portrait may have been inspired, it has been suggested, by the engraver's commercial instinct.

W.A.M., Goodspeed Collection.

50 BENJAMIN FRANKLIN

The subject is shown half-length, seated at a table facing toward the spectator's left. He wears a coat with wide cuffs, ruffles at his wrists, and a wide, curled wig, brushed back from his forehead. A pair of spectacles is on his nose. He rests his chin on the thumb of his right hand, and holds in his left a sheaf of papers. Papers and books are on the covered table before him, and at the left is a marble bust. There is a curtain in the background.

Ins. *D. Martin pinx.^t — E. Savage sculp.^t / Benjamin Franklin L.L.D. — F.R.S. / Boston, Published and Sold by Abel Bowen, Engraver, N^o 2, Congress Square. M^c Kinzie Printer.*

Mezzotint. Rect. $17\frac{13}{16}" \times 14"$ (.453 x .355).

LIT. Hart, C. H., *Edward Savage*, 1905, 8-9, 17-18 (No. 4); Stauffer, No. 2745; *Worcester Art Museum Bulletin*, i, January 1911, No. 6, 1 (repr.); New York, The Metropolitan Museum of Art, *Benjamin Franklin and His Circle*, 1936, Nos. 3, 15.

Savage wrote of this plate in a letter to George Washington dated London, October 6, 1793: "The portrait of Doctor Franklin which is published as the companion [to No. 49 in this catalogue], is done from a picture in the possession of Mr. West, President of the Royal Academy. The picture has been done some years and was thought very like at the time when done." A portrait of Franklin by David Martin, exactly the same in pose as this engraving, was lent to the exhibition, *Benjamin Franklin and His Circle*, at The Metropolitan Museum in 1936 by the heirs of Thomas and Elizabeth Wharton McKean through the courtesy of the Pennsylvania Academy of the Fine Arts. It is said to have been commissioned by Franklin in London, in 1767, for his family, and to have been bequeathed at his death to the Executive Council of Pennsylvania. This mezzotint was originally published by Savage in London, September 17, 1793, and the present print is, therefore, a later publication. In 1821 Abel Bowen and Alexander McKenzie were associated for a brief period as copperplate printers. Bowen's address appeared in the directories as 2 Congress Square from 1821 through 1829.

W.A.M., Goodspeed Collection.

51 GEORGE WASHINGTON PARKE CUSTIS

The subject, a young boy, is shown, head and shoulders only, with his head turned slightly to the spectator's right. He wears a wide, ruffled collar over a dark suit. His hair falls in curling locks to his shoulders.

Ins. *E. Savage Pinx't 1790. / Geo. Washington Custis.*

Stipple. Oval. 3" x 2½" (.076 x .062).

LIT. Fielding, No. 1320; American Art Association-Anderson Galleries, Catalogue 4314, April 1937, 122-124.

This print should be compared with the figure of George Washington Parke Custis in the sketch of *The Washington Family* by Edward Savage, which is reproduced on page 123 of the American Art Association-Anderson

son Galleries Catalogue, 4314. The pose of head and shoulders is identical, differing considerably from the pose of the same figure in the large canvas of *The Washington Family* in the Mellon Collection and in the print after that canvas which is included in the present exhibition (No. 53). George Washington Parke Custis was born in 1781, and was therefore about nine years old when the portrait, from which this print was made, was painted. The inscription does not indicate that Savage engraved this plate, but there is no reason to suppose that it is not his work. This is a rare, possibly a unique print, and he may have engraved it, without any thought of publication, merely as an experimental study from a preliminary sketch in preparation for his large composition of *The Washington Family*.

W.A.M., Goodspeed Collection, No. 2425.

52 LIBERTY

Liberty, robed in a filmy, white garment, her sash blowing in the breeze and her long hair streaming down her back, is shown full-length, advancing toward the spectator's left. In her left hand she holds one end of a garland of flowers which hangs from her right shoulder, while with her right she extends a beaker toward an eagle, which, with wings spread, fills the upper left-hand corner of the print. A stormy sky forms the background, and among the clouds may be distinguished an American flag and a liberty cap. In the lower right-hand corner, a distant view of Boston and Boston Harbor is seen. Beneath Liberty's feet are a key, insignia of nobility, and a broken scepter.

Ins. *Painted & Engrav'd by E: Savage. — Philadelphia Pub'd June 11 1796. by E: Savage. / Liberty. / In the form of the Goddess of Youth; giving Support to the Bald Eagle.*

Stipple. Rect. $22\frac{7}{8}$ " x $14\frac{11}{16}$ " (.581 x .373).

LIT. Hart, C. H., *Edward Savage*, 1905, 18 (No. 8); Stauffer, No. 2761; *Antiques*, xx, November 1931, 298-299 (repr.); xxi, June 1932, 257-259; xxviii, November 1935, 215-216.

The original picture, after which this print was engraved, was painted by Edward Savage and is listed as No. 6, on page 2 of the catalogue of his Columbian Gallery, New York, 1802. It is there described as follows:

"Liberty, in the form of the Goddess of Youth, (size of life) giving nourishment to the Bald Eagle; in the Back-ground is a monument supporting a Flag-staff on which is suspended the Cap of Liberty and the union of the United States; in the off scape appears a view of Boston harbor, representing the Evacuation of the British fleet: the Goddess of Liberty is supposed to be on Beacon-hill, where she tramples under foot the Key of the Bastile, as the Key of Tyranny Connected with the different orders of Hereditary Nobility."

W.A.M., Marrs Collection, No. 1204.

53 THE WASHINGTON FAMILY

George Washington is shown full-length, facing toward the spectator's right and seated with knees crossed, in an upholstered chair, beside a table covered with a heavy cloth. He is in uniform and wears high, spurred boots. His left hand, on the table, rests on the edge of a plan of the city of Washington which bears the words *Eastern Branch*. Beside his hand are the hilt of his sword and a cocked hat. His right hand rests on the shoulder of George Washington Parke Custis who is shown full-length, in profile to the right. The boy's right hand, resting on a globe, holds a compass, and his left, a piece of paper. His fair hair falls down over his wide, ruffled collar. Martha Washington is at the spectator's right. She is shown full-length, seated in an upholstered chair, and facing slightly toward the spectator's left. She wears an ample silk dress, black lace fichu, and mob-cap, and holds a fan in her right hand with which she points to the plan. Eleanor Parke Custis stands behind the table. She is portrayed half-length, facing slightly toward the spectator's left. She wears a light, dotted muslin dress and broad sash, and her hair falls in curls over her shoulders. With both hands she holds the map in place. Behind Mrs. Washington's chair stands, in profile, the negro servant Billy Lee. In the background is a view of the Potomac River with shipping, and to the left, drapery and a column.

Ins. *Painted & Engrav'd by E. Savage. / The Washington Family. — La Famille de Washington. / George Washington his Lady, and her two Grandchildren by the name of Custis. — George Washington Son Epouse et Ses deux petits Enfants du Nom de Custis. / Philadelphia, Publish'd March 10th 1798, by E. Savage & Rob^t. Wilkinson N^o 58 Cornhill London.*

Stipple. Rect. $18\frac{7}{16}" \times 24\frac{1}{2}"$ (.466 x .622).

LIT. Hart, C. H., *Catalogue of the Engraved Portraits of Washington*, 1904, No. 235; Hart, C. H., *Edward Savage*, 1905, 10-14, 19 (No. 10); Stauffer, No. 2754; *Worcester Art Museum Bulletin*, i, January 1911, No. 6, 2-3 (repr.), Morgan, J. H., and Fielding, M., *The Life Portraits of Washington* [1931], 183-186.

The original of this engraving is the celebrated group portrait in oil of *The Washington Family*, which is listed as No. 48 on page 3 of the catalogue of the Columbian Gallery, New York, 1802, and is now in the Mellon Collection, Washington. In the *Philadelphia Gazette*, March 3, 1798, appeared an advertisement of "the print, representing General Washington and his Family, all whole lengths in one groupe," and on June 3, 1798, Savage wrote to Washington from Philadelphia a letter concerning the print, in which he remarked: "The likenesses of the young people are not much like what they are at present. The Copper-plate was begun and half finished from the likenesses which I painted in New York in the year 1789. I could not make the alterations in the copper to make it like the painting which I finished in Philadelphia in the year 1796. The portraits of yourself and Mrs. Washington are generally thought to be likenesses." It is interesting to compare the head of George Washington Parke Custis in this print with the little portrait which is No. 51 in this exhibition. In 1798, the year the above letter was written, he would have been seventeen years old and his sister nineteen.

W.A.M., Goodspeed Collection.

54 THE CONSTELLATION AND L'INSURGENT — THE CHASE

The *Constellation* is shown in the left foreground proceeding to the right under full sail with the American flag at her stern. To the right, in the distance, is *L'Insurgent*, also under full sail, and flying the French flag.

Ins. Painted & Engraved by E. Savage. — Philad^a. Published by E. Savage May 20th 1799. / *Constellation & L'Insurgent — the Chase*.

Aquatint. Rect. $13\frac{11}{16}" \times 20"$ (.35 x .507).

See No. 55.

W.A.M.

55 THE CONSTELLATION AND L'INSURGENT — THE ACTION

Two sailing vessels are shown in the thick of a sea fight. At the left is the *Constellation*, her bow toward the left, firing broadside at *L'Insurgent*, whose bow is toward the right. The sails of the former are torn by shot but the American flag still flies at her stern. *L'Insurgent* has lost half of one mast.

Ins. Painted & Engraved by E. Savage. — Philad^a. Published by E. Savage May 20, 1799 / Action between the *Constellation* and *L'Insurgent*, / On the 9th Febuary 1799, / Off the Island of S^t. Christophers, when after an hard fought battle of one hour and a quarter the Frigate of the Directory yielded / to superior skill and bravery. Killed on board *L'Insurgent* 29, Wounded 46. *Constellation* 1 killed. 3 wounded. — / (at left) Force of the *Constellation* / Guns . . . 36. / Men . . . 310. / (at right) Force of the *Insurgent*. / 40 . . . Guns / 18 . . . Brass Swivels / 409 . . . Men.

Aquatint. Rect. 13 $\frac{5}{8}$ " x 20" (.345 x .507).

LIT. Hart, C. H., *Edward Savage*, 1905, 12, 19–20 (Nos. 11, 12); Stauffer, Nos. 2757, 2758.

In a letter to George Washington dated June 17, 1799, Savage writes: "This last winter I discovered the method of Engraving with aquafortis. In order to prove my experiment I executed two prints which is my first specimen in that stile of Engraving. One is the Chase, the other the action of the *Constellation* with the *L'Insurgent*. I have put two of those prints into the case for you to see that Method of working on Copper." Already, on May 15, a notice had appeared in the *Gazette of the United States* concerning these "two large plates in aqua tinta" and expressing the belief that they were "the first in that style ever attempted by an American artist."

W.A.M.

56 SHIP'S PAPER

This print forms the heading of a pass issued by the President of the United States. It is in two sections, one above the other. That above, which is indented, shows a vessel going toward the right under full sail and flying the American flag. Beneath is a representation of a lighthouse on a rocky

ledge with a fortified town at the left, above which flies the American flag. Sailing vessels are shown entering the harbor.

Ins. *E. Savage Fe.*

Line engr. on copper. Rect. in two sections. $3'' \times 6\frac{3}{16}''$ (.076 x .156) and $2\frac{5}{8}'' \times 6\frac{3}{4}''$ (.068 x .171).

LIT. Hart, C. H., *Edward Savage*, 1905, 21 (No. 17); Stauffer, No. 2763.

This particular pass has been filled out for the ship *Ophelia* of New Bedford, Thaddeus Pickens, master. It is dated January 15, 1805, and is signed by Thomas Jefferson as President and James Madison as Secretary of State.

W.A.M., Goodspeed Collection, No. 2426.

WILLIAM HAMLIN

Hamlin was born in 1772 in Providence and died there in 1869. He was a self-taught engraver using tools he had made himself. In addition he sold musical instruments and manufactured and repaired nautical instruments.

57 GEORGE WASHINGTON

The subject is seated in an upholstered chair with his knees crossed and faces slightly toward the spectator's left. With his left hand he holds a document on which his right hand rests. It is inscribed: *Lo oo oo / La 38 53*. He is wearing a dark suit with white ruffles at neck and wrists, and on the table at his side is a cocked hat trimmed with a rosette. The background is composed of a column and drapery, with a view at the left of a cloudy sky and five birds in flight.

Ins. *E. Savage pinx et — W^m Hamlin Sculp. Providence. / George Washington Esq^r / Ob^d. Decb^r. 14th 1799, Æ 68.*

Mezzotint. Rect. $7\frac{1}{4}'' \times 5\frac{5}{8}''$ (.183 x .143).

LIT. Hart, No. 231; Stauffer, No. 1239; Lane, G. R., "Rhode Island's Earliest Engraver," *Antiques*, vii, March 1925, 133-137, No. 18 (repr. of a print very similar to this but with a slightly different inscription); *Antiques*, vii, March 1925, 120.

Hamlin was a great admirer of Washington, whom he had once seen, and considered Savage's portraits the best likenesses of him. This print is a copy in reverse of Savage's mezzotint, No. 49, and is a good early impression from a plate which has frequently been printed from since.

W.A.M., Goodspeed Collection, No. 1042^{oo}.

GEORGE GRAHAM

Graham worked in Philadelphia in 1797 and in New York in 1804, but little more is known of him except that he designed and probably engraved an emblematic frontispiece for the *Proceedings* of the Massachusetts State Society of the Cincinnati, Boston, 1812. He was again in Philadelphia in 1813.

58 JOHN CLARKE

The subject is shown head and shoulders, facing slightly toward the spectator's right. He wears clerical robes and bands.

Ins. *W. Lovett, Penx^t — G. Graham, Engra^r / John Clarke, D.D.A.A.S.*

Stipple. Oval in rect. $6\frac{1}{16}" \times 4\frac{7}{8}"$ (.154 x .124).

LIT. Stauffer, No. 1162; Dunlap, iii, 315, opp. 324.

The original of this plate is the miniature by William Lovett which is owned by the Essex Institute. In the miniature the subject wears a high collar and white stock instead of clerical bands. Rev. John Clarke, 1755-1798, a nephew of Colonel Timothy Pickering, was a pastor of the First Church, Boston, from 1778 until his death. His wife was Esther Orne of Salem, sister of Lois Orne who married Dr. William Paine of Worcester.

W.A.M., Goodspeed Collection, No. 1027.

RICHARD BRUNTON

In 1781 Brunton was advertising in Providence as an engraver and die-sinker; by 1790 he was in Suffield, Connecticut; and in 1799 he was arrested for making types and dies for counterfeiting. The next two years he spent in Connecticut's Newgate prison.

59 COMMERCIAL MAIL STAGE ADVERTISEMENT

A coach, drawn by two pairs of horses and carrying nine passengers in addition to the driver, is shown proceeding to the left along the highway. A tree bearing the sign *Boston*. 3. *M.* is at the left. In the background are five sheep grazing, and along the skyline are several houses grouped about a church. In the sky are numerous birds. At the lower left the words *Brunton, Sc* appear. Beneath the engraving are twenty-one lines of text beginning: *Commercial / Mail Stage, / in thirty-nine hours, / From Boston to New York, / carrying only six passengers. / Runs by the way of Worcester, Stafford Springs, / Hartford, Middletown, New-Haven to New-York . . . Leaves Boston every day at 1 o'clock, / P.M. - - - arrives at Hartford at 7 o'clock, A.M. - - - arrives at New-Haven 3 o'clock P. M. - - - / arrives at New-York, 6 o'clock, A. M. / (ten lines) / Boston, February, 1815. / Rowe & Hooper, Printers, 78, State-Street — Boston.*

Line engr. on copper. Rect. $5\frac{7}{8}" \times 11\frac{3}{4}"$ (.149 x .297).

LIT. Bates, A. C., *An Early Connecticut Engraver and His Work*, 1906; *The Month at Goodspeed's*, November 1931, 70 (repr. of the Rutland and Whitehall mail stage advertisement).

The village represented in this print has not been identified. The same scene has been used to ornament another broadside advertisement — that of the Rutland and Whitehall mail stage.

A.A.S.

HORACE DOOLITTLE

This young engraver, who was born about 1792 and probably died about 1805, was presumably the son of Amos Doolittle and lived in New Haven. His known work is limited to some four plates which he produced at the age of twelve. He had, however, already begun to engrave by 1798.

60 MY DOG AND MY GUN

A boy dressed in knee breeches and frock coat with a rather large hat on his head and carrying a gun, is shown full-length, facing slightly toward the spectator's right. One dog is at his left side and another is a short distance away. At the spectator's left is a tall tree, and in the background, a house and shrubbery. The whole is enclosed in an oval. On either side

are pendant sprays while above, to the right, is N^o 1 and, on a scroll, the words *My Dog and My Gun*.

Ins. *Horace Doolittle Scu^t Aged 12 y^s*

*Let gay ones and Great
Make the most of their fate
From Pleasure to Pleasure they run
Well who cares a jot
I envy them not
While I have my Dog and my Gun*

*For exercise Air,
to the Fields I repair,
With Spirits unclouded and bright;
The blisses I Find,
No sting leave behind;
But health and diversion unite.*

Sold wholesale by A. Doolittle New haven.

Line engr. on copper. Oval, ornamented. $6\frac{3}{8}'' \times 5\frac{7}{16}''$ (.162 x .139).

LIT. Owen, H. C., "America's Youngest Engraver," *Antiques*, xxvi, September 1934, 104-105; *Antiques*, xxxii, September 1937, 140-141.

A.A.S.

JAMES AKIN

Akin was probably born in South Carolina about 1773, worked there and in Philadelphia, and studied engraving in England before coming to Newburyport, where he advertised in April 1804. He returned to Philadelphia by 1808 and died there in 1846.

61 INFURIATED DESPONDENCY

This caricature represents an angry man facing toward the spectator's right, holding in his raised right hand a skillet, which he seems about to hurl at an unseen antagonist.

Ins. *Infuriated Despondency!* / —ed, engraved, & published by James Akin Newburyport; where writing-book covers may be — / Entered according to Law

June 1st 1805 (part of the inscription has been torn away, and the second line should begin with the word *Designed* and end with the word *had*).

Line engr. on copper. Vign. $6\frac{3}{16}" \times 4\frac{1}{4}"$ (.156 x .107).

LIT. Sanborn, F. B., "Thomas Leavitt and his Artist Friend, James Akin," *The Granite Monthly*, October 1898, 226-227; Stauffer, No. 12; Currier, J. J., *History of Newburyport, Mass.*, 1909, ii, 371-377 (repr.); Murrell, W., *A History of American Graphic Humor*, 1933, i, 51-52 (repr. No. 45); *Worcester Art Museum Bulletin*, xxiv, 1933, 19-20 (repr.); Little, N. F., "The Cartoons of James Akin upon Liverpool Ware," *Old-Time New England*, xxviii, January 1938, 103-108; Cambridge, Fogg Art Museum, *New England Genre*, 1939, Nos. 40 and 86.

According to tradition, a dispute arose between Edmund March Blunt of Newburyport, publisher of *The American Coast Pilot*, and Akin in the hardware shop of Josiah Foster on State Street in Newburyport. Infuriated, Blunt seized a skillet and threw it at the engraver. It is said to have missed its mark, and, crashing through a window, to have hit Captain Nicholas Brown who was passing by. Akin revenged himself by engraving this caricature which he sent to England to be reproduced on earthenware. The impression of this plate, owned by the American Antiquarian Society, and an earthenware pitcher bearing the same caricature and owned by Mr. and Mrs. Bertram K. Little, are included in the exhibition of New England Genre at the Fogg Art Museum, Cambridge.

W.A.M., Goodspeed Collection, No. 16.

62 "LORD" TIMOTHY DEXTER

This caricature shows the subject walking toward the spectator's right wearing a very large cocked hat and carrying a cane in his right hand. He is closely followed by a little, fat dog. In the upper left-hand corner are the following lines: "I am the first in the East, / the first in the West, / and the greatest Philosopher / in the Western World; / Affirmed by me, / Timothy Dexter."

Ins. Engraved from the Life — by James Akin Newburyport. / The most Noble / Lord Timothy Dexter. / What a piece of work is Man! / how noble in reason! how infinite in faculties! in form & moving, how express & admirable! /

Entered according to act of Congress June 1st 1805. by James Akin, Newburyport. Mass.^{ts} / and sold by Thomas & Whipple.

Line engr. on copper. Vign. $4\frac{1}{8}$ " x 4" (.122 x .102).

LIT. Stauffer, No. 13; Currier, J. J., *History of Newburyport, Mass.*, 1909, ii, 375, 419-428 (repr.); Murrell, W., *A History of American Graphic Humor*, 1933, i, 52 (repr. No. 46); Little, N. F., "The Cartoons of James Akin upon Liverpool Ware," *Old-Time New England*, xxviii, January 1938, 104-105 (repr.).

The eccentric Timothy Dexter of Newburyport, 1748-1806, among his other peculiarities, ornamented the grounds of his house with columnar pedestals surmounted by brightly painted wooden statues of various celebrities such as Washington, Venus, and John Paul Jones. Among these was one of himself bearing an inscription similar to that in the upper left-hand corner of this print.

W.A.M., Goodspeed Collection, No. 15.

63 A DOWNWRIGHT GABBLER

The subject of this caricature, Frances Wright, is shown with the head of a goose. She stands facing toward the right, delivering a lecture. Her right hand points toward her unseen audience, and in her left hand she holds an open book. She wears a black dress with a white scarf, and her hair hangs in long black curls to her shoulders. At her left is a green-topped table on which are two candlesticks holding lighted candles, a pile of three books, a small pitcher and a glass. Behind her stands a man in a lavender coat, pink waistcoat and lemon-yellow trousers, who holds her large tan hat.

Ins. *Published by J Akin Philad^a / A Downwright Gabbler, / or a goose that deserves to be hissed —*

Lithograph. Rect. Colored. 7" x $7\frac{1}{8}$ " (.177 x .198).

LIT. Weitenkamp, F., *American Graphic Art*, 1912, 252.

Frances Wright, 1795-1852, the Scottish-American reformer, lectured in different parts of the country on abolition, religious freedom, and the equality of women, and she suffered the ridicule which was heaped upon the feminists of the period.

W.A.M., Goodspeed Collection, No. 25.

MRS. AKIN

A Mrs. Akin engraved, in 1803, a membership certificate for an orphan asylum in Newburyport. It has been suggested that she was the wife of James Akin. At the time of Akin's death his wife, Ophelia, became administratrix of his estate. Her name appears in the Philadelphia directories until 1854.

64 ORPHANS' ASYLUM CERTIFICATE

Posed within an oval is a woman seated beneath a tree, her right arm around a child, dressed in rags, who stands at her knee. Three young children are at the spectator's left, and three older children at the right. In the background to the right is the open door of a building with the word *Asylum* inscribed over it. Above the oval is a winged cherub's head, with drapery extending to either side. Below the oval are crossed palms tied with a ribbon, and beneath them twelve lines of text beginning: *Delightful task! to rear the tender thought, / To teach the young idea how to shoot — / Happily exemplified in the efforts of the / Ladies of Newburyport, / who have laudably established the Female Charitable / Asylum, for the protection of indigent Orphans. / — M^{rs}. Akin furnishes each member with a specimen / of her abilities in the Graphic Art, emblematic of the institution.*

Line engr. on copper. Oval, ornamented. $4\frac{15}{16}$ " x $6\frac{1}{8}$ " (.125 x .174).

LIT. Stauffer, No. 30; Currier, J. J., *History of Newburyport, Mass.*, 1909, ii, 131-133.

This particular certificate of membership is made out for Mrs. Lucy Mills and dated June 12, 1803. The Newburyport Female Charitable Society was formed June 8, 1803.

W.A.M., Goodspeed Collection.

WILLIAM HOOKER

Hooker was in Philadelphia in 1805 but had left by the following year. In 1807 he was in Newburyport and by 1817 in New York. There he is listed in the directories through 1841. Engravings bearing his name are dated 1846.

65 WOLFE TAVERN, NEWBURYPORT

The long building of the Wolfe Tavern, with its signboard bearing a portrait of General Wolfe, forms the background of this print. Along the cobbled street, driven toward the left, proceeds a coach drawn by four horses. The rear of a chaise is disappearing at the left. In the background are a lady and gentleman on horseback, and a man mounting his horse in front of the inn stable. Below are eleven lines of text which read: *Prince Stetson & Co., / Respectfully inform the Public, / That they have put in complete repair that wellknown / Tavern, Formerly kept by M^r. Davenport, / sign of / James Wolfe Esq^r. / State Street, / Newburyport. / Where those who favour them with their custom / shall experience every convenience and / attention which they can command.*

Ins. Hooker del^t et sculp^t.

Line engr. on copper. Rect. $2\frac{15}{16}$ " \times $4\frac{9}{16}$ " (.074 \times .115).

LIT. Currier, J. J., *History of Newburyport, Mass.*, 1906, i, 386-388; 1909, ii, 377-379 (repr.); Fielding, No. 719.

William Davenport had been present at Quebec in 1759 when General Wolfe was killed, and on his return to Newbury he made his house into a tavern, which he named for the fallen hero. This tavern was already standing on the corner of Fish (later State) Street and Threadneedle Alley when Newburyport was incorporated in 1764. Davenport was succeeded by his sons and later by Thomas Perkins. Finally Prince Stetson had charge of the Wolfe Tavern from 1807 until its destruction by fire in 1811.

A.A.S.

ROBERT FIELD

Field is said to have been born in Gloucester, England, probably about 1769. He left England in 1794, worked in Philadelphia and New York, and painted miniatures and engraved prints in Boston in 1806 and 1807. He went to Halifax in 1808 and died in Jamaica in 1819.

66 THOMAS JEFFERSON

The subject is shown head and shoulders facing slightly toward the spec-

tator's left, and wears a dark coat and a white jabot. There is a column in the background to the left.

Ins. *G. Stuart. Pinxit — R. Field. Sculpsit. / Thomas Jefferson. / Boston, Published by Robert Field, March 14th. 1807.*

Stipple. Oval in rect. $5\frac{13}{16}$ " x 5" (.149 x .127).

LIT. Stauffer, No. 1001; Park, L., *Gilbert Stuart*, 1926, i, 439; Piers, H., *Robert Field*, 1927, 47, 195 (No. CXLV) (repr. opp. 194).

The portrait which is the original of this print was painted by Gilbert Stuart in Philadelphia in 1799, when Jefferson was Vice President. It is owned by Bowdoin College.

W.A.M., Goodspeed Collection, No. 850.

NATHANIEL JOCELYN

Jocelyn was born in New Haven in 1796 and was engraving in Hartford about 1817 but abandoned engraving for portrait painting about 1820. He died in New Haven in 1881.

67 THE JAVA AND THE CONSTITUTION

Two sailing vessels are shown in combat. The *Java*, at the spectator's left, with only one stump of a mast remaining, flies the British flag, while the *Constitution*, at the spectator's right, still retains her three masts though her sails are torn by cannon shot. The American flag is at her stern. In the left foreground is a small boat, and fragments of masts float in the water near the *Java*. The decks of both vessels are crowded with men.

Ins. *Designed & Engraved by N. Jocelin. / The Capture of H.B.M. Frigate Java, Capt. Lambert, by the U. S. Frigate Constitution, Com. Bainbridge, / on the 29th Decr. 1812, Lat. 13° 6' S. Long. 38° W. off the coast of Brazil, after an engagement of 1 hour & 55 minutes.*

Line engr. on copper. Rect. Colored. $4\frac{13}{16}$ " x $8\frac{5}{8}$ " (.122 x .218).

LIT. Fielding, No. 744.

W.A.M., Goodspeed Collection, No. 1246.

ABEL BOWEN

Bowen was born in Sand Lake Village, Greenbush, New York, in 1790 and had already begun engraving on wood before he settled in Boston, where he was established as a printer in 1812. He worked all his life in Boston, engraving both on wood and metal and promoting various publications. He died there in 1850.

68 SOUTH EAST VIEW OF BOSTON

Boston, with its many church spires and the new State House on Beacon Hill accenting its skyline, is shown in the distance across a stretch of water on which sailing vessels and rowboats ply. In the foreground is low shrubbery; at the left, a man is seated on a stone; and toward the right, two men are conversing.

Ins. J. Kidder del. — *Entered according to Act of Congress, by A. Bowen. — A. Bowen Sc. / South East View of Boston.*

Line engr. on copper. Rect. $3\frac{9}{16}$ " x $6\frac{5}{16}$ " (.091 x .161).

LIT. Whitmore, W. H., *Abel Bowen*, 1884, 6; Fielding, No. 164.

This print is the frontispiece of *A History of Boston* by Dr. Caleb H. Snow, published by Abel Bowen, No. 2, Congress-square, Congress-street, Boston, 1825, which is liberally illustrated with engravings on copper and wood, most of them by Bowen.

W.A.M., Goodspeed Collection, No. 269.

69 HARVARD COLLEGE

This view of Harvard College shows Massachusetts Hall on the left and University Hall on the right. In the foreground are low trees separated by a fence from the college yard.

Ins. Fisher Del. — *Massachusetts Hall. — Harvard Hall. Hollis Hall. Stoughton Hall. Holworthy Hall. — University Hall — A. Bowen Sc. / South View of the Several Halls of Harvard College / Taken from the Balcony of the President's House in 1823. / Copied by permission from a beautiful print published by Messrs Cummings, Hilliard & Co.*

Line engr. on copper. Rect. $3\frac{9}{16}$ " x $6\frac{5}{16}$ " (.091 x .159).

LIT. Stauffer, No. 229.

This print was engraved for *A History of Boston* by Dr. Caleb H. Snow, Boston, 1825, where it appears opposite page 81. See No. 68. The *beautiful print* from which it is copied was engraved by Annin & Smith and published by Cummings, Hilliard & Co., May 1, 1823. An impression is owned by the American Antiquarian Society.

W.A.M., Goodspeed Collection, No. 270.

ANNIN AND SMITH

William B. Annin worked for Abel Bowen in Boston in 1813 and for some time after that date. He then engraved independently, but by 1822 had entered into partnership with George Girdler Smith, who in 1815 had also worked for Bowen. For a time, beginning about 1828, Annin and Smith engaged in lithography under the name of Senefelder Lithographic Company, but sold out to W. S. Pendleton in 1831. They continued engraving until 1837. Smith was born in Danvers, Massachusetts, in 1795. He went to Paris to study lithography, and, after his association with Annin, did some bank-note engraving. He died in Boston about 1858.

70 LAFAYETTE

The subject is shown standing full-length and facing three-quarters to the spectator's left. He wears a heavy brown coat over a black suit, and a high white collar. His left hand is in a coat pocket; his right holds a dark brown hat and a cane. A barren, rocky landscape and cloudy sky form the background.

Ins. *Eng^d by Annin & Smith, from the admired Print by Leroux, after a painting by Scheffer, published in Paris the present year — 1824. / Lafayette.*

Aquatint. Rect. $10\frac{3}{4}$ " x $7\frac{1}{4}$ " (.273 x .185).

Lafayette made a triumphal return visit to the United States in 1824, at the age of sixty-seven, and this print was presumably issued in honor of the occasion.

W.A.M., Goodspeed Collection, No. 80^j.

SPARROW

A printmaker of this name engraved an advertisement for the music dealer, John Ashton of Boston, presumably between 1824 and 1830. It seems unlikely that the maker of this print can be identified with Thomas Sparrow who was engraving in Annapolis, Maryland, before 1780.

71 ASHTON ADVERTISEMENT

A charming group of gods and goddesses is here represented including Mercury, Jupiter and Juno at the left, and Apollo, Minerva, Cupid and Venus at the right. In the center is a deformed figure, dressed in what appears to be a jester's costume, holding in his extended right hand a paper bearing the words *Sheet-music / sold here*. At his feet is an open music score, while above to the right is a circular temple and a tiny figure resting on a cloud. In one hand it holds a trumpet, and in the other a paper bearing the words *Anacreontic / Society*. Below, on a monument with curved sides surmounted by a bust of Homer, is an inscription of twelve lines beginning: *John Ashton. / Importer & Manufacturer of / Musical Instruments of every description*, and concluding with the address *No. 197, Washington St / Boston*. Around the monument grow tall, spearlike grasses. Its top is draped with garlands of laurel and grape leaves.

Ins. *Dighton del.* — *Sparrow sculp.*

Line engr. on copper. Rect. $11\frac{1}{16}" \times 7\frac{7}{8}"$ (.282 x .201).

LIT. Stauffer, No. 2999; Fielding, No. 1490.

In 1823 John Ashton was established as an umbrella maker and music dealer at 20 Marlborough Street, which was included the following year in Washington Street. From 1825 through 1833 the directories list John Ashton at 197 Washington Street, the listing being changed in 1834 to John Ashton & Co. This print was therefore made for use between 1824 and 1833. An impression at the American Antiquarian Society formed the title page of a bound volume of sheet music, the individual pieces in which were published between 1828 and 1830.

W.A.M., Goodspeed Collection, No. 2647.

W. S. AND J. B. PENDLETON

William S. Pendleton was born in New York in 1795 and died in Boston in 1879. His brother, John B. Pendleton, was born in New York in 1798 and died there in 1866. The former arrived in Boston about 1824 and with the latter, who had had an opportunity, while abroad, to study lithography in Paris, first introduced that art successfully in Boston in 1825. J. B. Pendleton went to New York about 1830, and W. S. Pendleton, selling out in 1836 to his bookkeeper, Thomas Moore, went to Philadelphia. Among the artists who worked for them were David Claypoole Johnston (Nos. 74, 75, and 77) and Alexander Jackson Davis. Davis was born in New York in 1803 and had a successful career there as an architect. He was in Boston in 1827 and 1828.

72 HARVARD UNIVERSITY

The halls of the university are separated by a white fence from a street in the foreground along which a man on horseback is proceeding to the right, followed by a little dog. There are several pedestrians on the sidewalk.

Ins. *A. J. Davis del. 1828 — Pendletons Litho. / Harvard University, Cambridge, Mass. / Published by Hilliard & Brown, Cambridge. & W. & J. Pendleton, Boston.*

Lithograph. Rect. $9\frac{3}{16}$ " x $15\frac{1}{4}$ " (.233 x .387).

This print is a westerly view of the university and shows the following buildings from left to right: Stoughton Hall, Holden Chapel, Hollis Hall, Harvard Hall, University Hall and Massachusetts Hall. It may be compared with No. 69.

W.A.M., Goodspeed Collection.

73 HANCOCK HOUSE, BOSTON

The house is placed slightly to the right, surrounded by low shrubbery. At the left is a gate in a picket fence which separates the lawn from the street in the foreground.

Ins. *A. J. Davis del. — Pendletons Lithog? / Hancock House, Beacon Street, Boston.*

Lithograph. Rect. $5\frac{3}{16}" \times 7\frac{1}{2}"$ (.13 x .19).

This house was built by Thomas Hancock, uncle of Governor John Hancock, in 1737 and was torn down in 1863.

W.A.M., Goodspeed Collection, No. 2097.

DAVID CLAYPOOLE JOHNSTON

Johnston was born in Philadelphia in 1799 and settled in Boston in 1825 after a short period of engraving in Philadelphia and a stage career of four years. He worked for the Pendletons and others at first, but in 1828 began publishing for himself. He was a painter, particularly of water colors, as well as a printmaker, and taught painting in his later years. He died in Dorchester in 1865.

74 MR. BARNES

The subject is shown full-length, his face in profile to the spectator's left, his body facing slightly to the left. Dressed in the sleeveless jacket and apron of a working-man, he holds a cloth in his extended right hand. On his shoes are large rectangular buckles.

Ins. *D. C. Johnston delt — Pendletons Lith / M^r. Barnes / As Johnny Atkins / Mogul Tale / Published by Johnston Cornhill square / Boston.*

Lithograph. Vign. $5\frac{11}{16}" \times 3\frac{3}{4}"$ (.144 x .093).

LIT. Brigham, C. S., *David Claypoole Johnston*, ms. in the author's possession at the American Antiquarian Society.

Since Johnston's mother had been an actress and he himself had acted from 1821 to 1825, it was natural that he should have retained an interest in the stage throughout his life, and his prints of actors and actresses, shown in character, have great charm. See also Nos. 75 and 76. John Barnes, an English comedian, who was famed for his comic grimaces, made his first appearance in America in 1816. He later was manager of the Richmond Hill Theater, New York, and died in Halifax in 1841.

W.A.M., Goodspeed Collection, No. 1384.

75 MR. FINN AND MR. KILNER

Colonel Hardy, played by Mr. Kilner, is shown at the right, full-length, his body and head turned slightly toward the spectator's right. He is dressed in a long dark coat, light waistcoat and knee breeches. On his shoes are large buckles. In his right hand he holds a cane and in his left a document which he is showing to Paul Pry, played by Mr. Finn. The latter, stooping over to peer through a lorgnette which he holds in his left hand, is shown full-length, in profile to the spectator's right. He wears full trousers thrust into tall boots, and in his gloved right hand he holds his hat. His dark hair is done in a small queue which sticks stiffly out behind his head.

Ins. *D C Johnston del — Lith of Pendl (the eton has been cut off) / Paul Pry and Col Hardy. / As represented by / M^r. Finn and M^r. Kilner.*

Lithograph. Vign. $5\frac{3}{8}'' \times 4\frac{1}{2}''$ (.136 x .114).

LIT. Poole, J., *Paul Pry*, Modern Standard Drama, No. lxxvi, n.d., iv, 27.

Thomas Kilner, 1777-1862, and Henry James Finn, 1785-1840, the one born in Lancaster, England, the other in Sidney, Australia, were associated in the management of the old Federal Street Theater, Boston, where Johnston played a season in 1825. Mr. Kilner retired from the stage in 1831. The scene from John Poole's *Paul Pry*, shown in this print, is apparently that which occurs toward the end of Act I when Colonel Hardy, having just discovered Pry with his eye at the keyhole of the garden gate, confronts him with a note which had been thrown over the wall a short time before. "Hardy: . . . 'And what's this?' [Shows the note.] Pry: 'It looks like a note.' Hardy: 'A note! very well!'" The rather fantastic costume usually worn by the meddlesome Pry is supposed to have originated at the last rehearsal before the opening performance in London, when Mr. Liston, who was to play the part, was inspired by the sight of a workman wearing "a large pair of Cossack trowsers, which, it being a wet day, he had tucked into his Wellington boots."

W.A.M., Goodspeed Collection, No. 1383.

76 MR. J. WALLACK

The subject is shown full-length, looking back over his left shoulder as he stoops to pick up his hat, which is in the foreground to the spectator's left.

He is modishly dressed, has a monocle on a cord round his neck, carries a glove in each hand, and wears high boots.

Ins. *Sketched & Eng^d by D C Johnston / M^r J. Wallack / As Dick Dashall; in the Farce of My Aunt. / 'I beg your pardon ma'am.'*

Stipple. Vign. $5\frac{3}{16}" \times 4\frac{3}{16}"$ (.131 x .105).

LIT. Matthews, B., and Hutton, L., eds., *Actors and Actresses of Great Britain and the United States* [1886], iii, 68; Hall, L. A., *Catalogue of Dramatic Portraits in the Theatre Collection of the Harvard College Library*, 1934, iv, 221; Fielding, No. 757.

James William Wallack, 1795-1864, the English actor, first played in America in 1818. He made numerous visits to this country, settling permanently in New York in 1851 and opening Wallack's Theatre the next year. His range of talent was great but he was particularly successful in comedy, and Dick Dashall was one of his most popular parts. He loved theatrical surprises, and it is said that when he re-appeared in New York, after having been seriously injured in a stage coach accident in 1822, "he hobbled forth on crutches, as gouty old Captain Bertram in *Fraternal Discord* . . . and his audience was thereupon grievously afflicted with the idea that their favorite had become a permanent cripple. But in the after-piece, *My Aunt*, he astonished and delighted them by bounding upon the stage as Dick Dashall, buoyant with the elasticity of youth."

W.A.M., Goodspeed Collection, No. 1382.

77 A MILITIA MUSTER

A nondescript group of two dozen or more men carrying muskets or staves is drawn up in front of a row of houses. They are of all ages, some fat, some lean, some in top hats, others in caps, several apparently a bit the worse for too much drink. Each one is a caricature, including the pompous little officer at the right, whose cocked hat, surmounted by an enormous feather, alone makes him superior in height to the band he is commanding. Behind him stand several boys watching the excitement.

Ins. *Designed & Executed on stone by D. C. Johnston N^o 13 Franklin S^t Boston — Lith of Pendleton / A Militia Muster.*

Lithograph. Rect. $10\frac{1}{8}$ " by 15" (.257 x .38).

LIT. Cambridge, Fogg Art Museum, *New England Genre*, 1939, No. 19; Brigham, C. S., *David Claypoole Johnston*, ms. in the author's possession at the American Antiquarian Society.

This print is very similar to a water color sketch owned by the American Antiquarian Society and included in the exhibition of *New England Genre* at the Fogg Art Museum, Cambridge. Johnston was living at 13 Franklin Street in 1828, and the print was presumably produced in that year. It was probably inspired, however, by events in Philadelphia in 1824, when, to ridicule the militia system which the Pennsylvania demagogues were using for their own profit, one John Pluck, a hostler, was elected colonel of the 84th Regiment. He ordered a parade in which many of the marchers were dressed in an extraordinary manner and carried ridiculous imitations of weapons.

W.A.M., Goodspeed Collection.

78 DICKENS AND THE "ARTIST IN BOOTS"

In this early caricature of Dickens the subject is shown at the right, seated on a sofa, his right leg, stocking-footed, extended uncomfortably in front of him. On the floor by his side is a boot, and on the sofa is an open book. At the left, admiring himself in a mirror, is the dandified "Artist in Boots." A table covered with a cloth and bearing a carafe, glass, book and papers, is at Dickens' right. Another table and two chairs complete the furnishing of the room. Two pictures hang on the wall.

Ins. *Sketched, & etched, by D C Johnston — Dickens's Notes, last page / Dickens and the "Artist in Boots" / "All this time my leg and foot were in the air. Nearly "ready sir? I enquired 'Well pretty nigh' he said 'keep steady'"*

Etching. Rect. $3\frac{5}{8}$ " x $5\frac{5}{16}$ " (.091 x .135).

This caricature was etched for the final issue of the short-lived periodical, *The Pioneer*, edited by James Russell Lowell, of which only three numbers, January, February and March, 1843, were published. The words *Etched for the Pioneer. March 1843* have been trimmed off this particular impression. Johnston, in making this print, was inspired by a passage near the end of the final chapter of Charles Dickens' *American Notes* which appeared in

November 1842. In these paragraphs the author amusingly describes the rude behavior of a shoemaker whom he had asked to come to his lodgings to measure him for a pair of boots.

W.A.M., Goodspeed Collection, No. 1311.

WINSLOW HOMER

Homer was born in Boston in 1836, and from 1855 to 1857 was an apprentice in the lithographic establishment of John H. Bufford in Boston. He later became an illustrator for various journals and in 1862 was with McClellan's army, during the Peninsular campaign, as a special artist for *Harper's Weekly*. His later life was devoted to painting. He died at Scarborough, Maine, in 1910.

CAMPAIGN SKETCHES

Homer is believed to have drawn the six lithographs which were published under the general title of *Campaign Sketches* in 1863 after his return from the front to his New York studio. They were lithographed and published by Louis Prang & Co., whose address from 1861 to 1864 was 159 Washington Street, Boston. Louis Prang, born in Breslau, Prussian Silesia, came to this country in 1850. After the Civil War he established himself in Roxbury, where he produced chromo-lithographs of works of art. He died in 1909.

79 THE BAGGAGE TRAIN

Two negro soldiers, one of whom holds a long whip and the other a pipe, are seated on the rear of a covered baggage wagon as it jolts along a muddy road. In the distance to the right are two other wagons forming part of the baggage train. The signature, *Homer*, appears at the lower right.

Ins. *Campaign Sketches*. / *The Baggage Train*. / Lith. & Pub by L. Prang & Co. Boston, Mass.

Lithograph. Rect. $10\frac{3}{4}" \times 8\frac{9}{16}"$ (.272 x .217).

LIT. Boston, Museum of Fine Arts, *An Exhibition of Lithographs*, 1937, No. 221.

A.A.S.

80 THE COFFEE CALL

In the left foreground is a campfire with cans of coffee heating. A man sits behind the fire holding a tin cup, while at the right stands a group of seven soldiers waiting with cups ready for coffee. In the background are covered baggage wagons, mules, tents and soldiers. On a barrel in the right foreground appear the initials *H W*.

Ins. *Campaign Sketches. / The Coffee Call. / Lith. & Pub. by L. Prang & C^o Boston, Mass.*

Lithograph. Rect. $10\frac{3}{4}" \times 8\frac{9}{16}"$ (.272 x .217).

LIT. Downes, W. H., *The Life and Works of Winslow Homer*, 1911, 49.

A.A.S.

81 FORAGING

Two heavily booted and spurred soldiers are trying to capture a wild-eyed cow, with a rope wound about her horns. Another soldier is assisting them. In the background, to the right, a negro boy, near a dilapidated farm building, raises his hands in horror. Near a haystack is a mounted soldier, with two large, bulging bags at his saddle. He holds a horse whose rider is standing nearby. Another horseman is riding away. In the lower left corner is the signature *W. Homer Del.*

Ins. *Campaign Sketches. / Foraging. / Lith. & Pub. by L. Prang & C^o Boston, Mass.*

Lithograph. Rect. $10\frac{11}{16}" \times 8\frac{1}{2}"$ (.271 x .215).

LIT. Peters, H. T., *America on Stone* [1931], 223-224, 328 (repr. Pl. 71); Boston, Museum of Fine Arts, *An Exhibition of Lithographs*, 1937, No. 220.

A.A.S.

82 THE LETTER FOR HOME

A wounded soldier, his head resting on his left hand, is lying on a hospital cot. He gestures with the thumb and forefinger of his right hand as he dictates to a dark-haired woman in hood and cape, who sits on the cot beside him. In the background, to the left, are other hospital cots, a one-

legged soldier on crutches, and a nurse. In the lower left-hand corner is the letter *H*.

Ins. *Campaign Sketches*. / *The Letter for Home*. / Lith. & Pub. by L. Prang & C^o Boston, Mass.

Lithograph. Rect. $10\frac{11}{16}" \times 8\frac{7}{16}"$ (.271 x .213).

A.A.S.

83 OUR JOLLY COOK

A negro, shabbily dressed and wearing a striped cap with flying tassel, dances gaily beside a campfire in the foreground to music supplied by a man at the right playing a fife. Five men are seated at the left watching. In the background are other men and the tents of the encampment. In the lower left-hand corner is the signature *Homer Del.*

Ins. *Campaign Sketches*. / *Our Jolly Cook*. / Lith. & Pub. by L. Prang & C^o Boston, Mass.

Lithograph. Rect. $10\frac{3}{4}" \times 8\frac{5}{8}"$ (.272 x .219).

A.A.S.

84 A PASS TIME

Four soldiers are seated on the ground playing cards. At the left stands a man with his saber resting on his right shoulder. In the background a sixth soldier slouches with his left elbow against the trunk of a tree as he watches the game. A seventh soldier bends over what appears to be a smoking campfire. Forest trees form the background. In the right foreground lies a round canteen, near which are the initials *W H*.

Ins. *Campaign Sketches*. / *A Pass Time*. / *Cavalry Rest*. / Lith. & Pub. by L. Prang & C^o Boston, Mass.

Lithograph. Rect. $10\frac{3}{4}" \times 8\frac{3}{4}"$ (.272 x .221).

LIT. Weitenkampf, F., *American Graphic Art*, 1912, 197 (repr. opp. 190).

A.A.S.

85 LIFE IN CAMP

Twenty-four cards, arranged in two series, show various incidents of camp life during the Civil War. They bear the following titles: Part I. *The Guard*

WORCESTER ART MUSEUM

House (signed *W H*); *Upset His Coffee*; *Water Call*; *An Unwelcome Visit*; *A Shell is Coming*; *Building Castles*; *Hard Tack*; *Tossing in a Blanket*; *Stuck in the Mud* (signed *H*); *Late for Roll Call*; *Riding on a Rail* (signed *H*); and *Surgeons Call*. Part II. *Fording*; *Extra Ration*; *Our Special*; *The Field Barber*; *Good Bye*; *Drummer*; *The Rifle Pit*; *A Deserter*; *The Girl He Left Behind Him*; *Teamster*; *Home on a Furlough*; and *In the Trenches*. The envelopes, Part 1 lithographed in red and Part 2 in green, bear representations of a cooking-pot over a fire and the words *Life in Camp / Part 1. (or Part 2.) / Published by L. Prang & Co. Boston. Entered according to Act of Congress in the year 1864 by L. Prang & Co. in the Clerk's Office of the District Court of Mass.*

Lithographs. Rect. In color. Each card measuring $4\frac{1}{8}" \times 2\frac{7}{16}"$ (.104 x .062).

LIT. Boston, Museum of Fine Arts, *An Exhibition of Lithographs*, 1937, Nos. 222-245.

A.A.S.

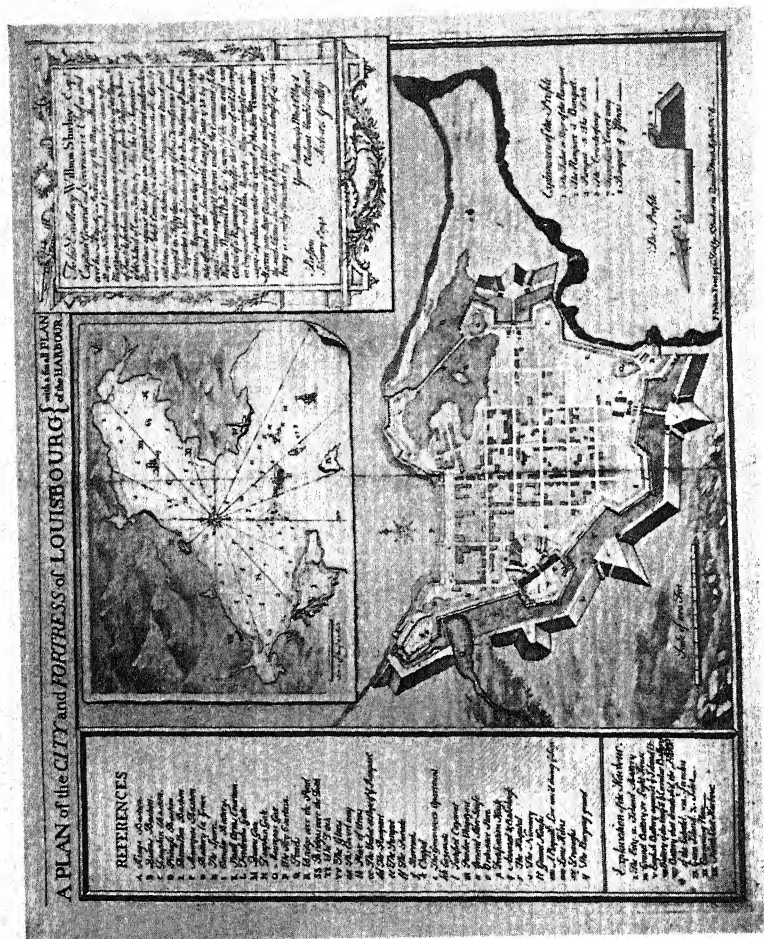
INDEX OF PRINTMAKERS

(Printmakers are listed alphabetically. The numbers are those of the catalogue.

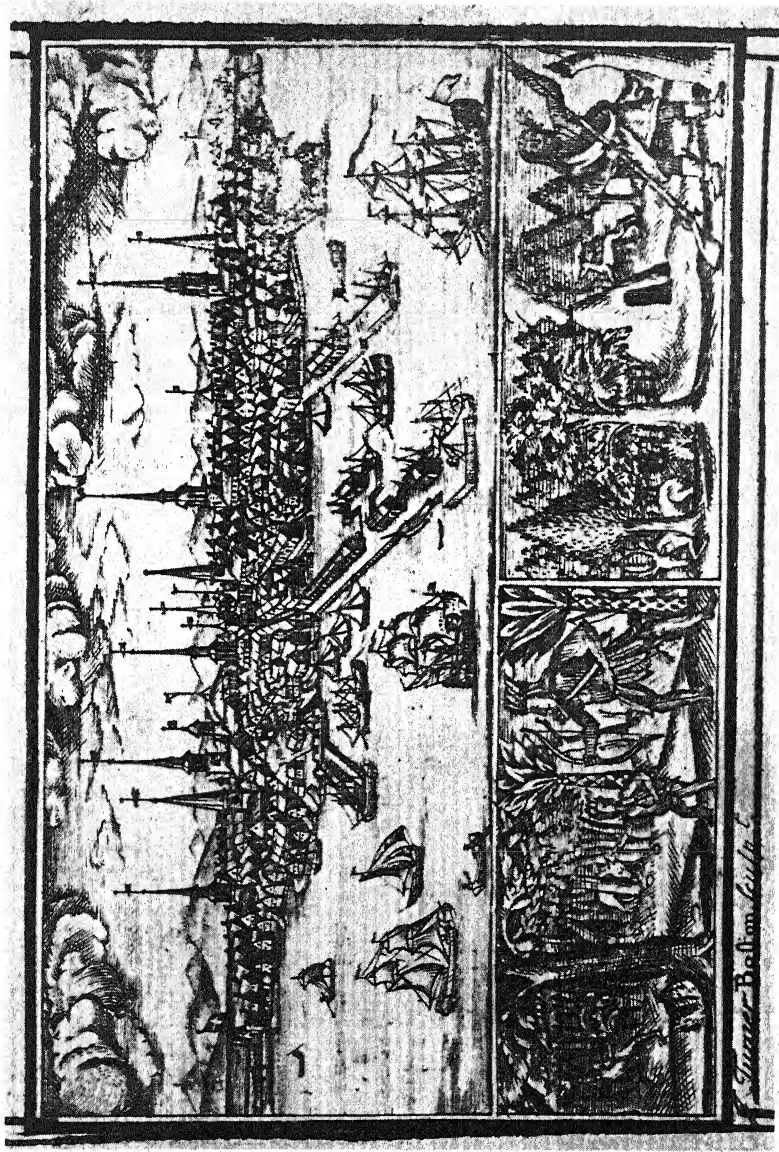
A star indicates that a print is illustrated.)

- | | |
|---------------------------------------|---|
| Akin, James, *61, 62, 63 | Jennys, Richard, Jr., 19 |
| Akin, Mrs., 64 | Jocelyn, Nathaniel, *67 |
| Annin, William B., 70 | Johnston, David Claypoole, 74, 75, |
| Blyth, Benjamin, 35, 36 | 76, 77, *78 |
| Bowen, Abel, 68, 69 | Johnston, Thomas, 12 |
| Brunton, Richard, 59 | Morse, Nathaniel, 9 |
| Callender, Joseph, 37 | Mulliken, Jonathan, 29 |
| Copley, John Singleton, 18 | Norman, John, 30, 31, 32, 33, 34 |
| Davis, Alexander Jackson, 72, 73 | Okey, Samuel, 20, 21 |
| Doolittle, Amos, 45, 46, 47 | Pelham, Peter, 4, *5, 6, 7, 8 |
| Doolittle, Horace, 60 | Pendleton, W. S. and J. B., 72, 73, 74, |
| Field, Robert, 66 | 75, 77 |
| Foster, John, *1, 2, 3 | Prang, Louis, 79, 80, *81, 82, 83, 84, |
| Graham, George, 58 | 85 |
| Hamlin, William, 57 | Revere, Paul, 22, *23, 24, 25, *26, 27, |
| Hill, Samuel, 38, 39, 40, 41, 42, 43, | 28 |
| *44 | Savage, Edward, *48, 49, 50, *51, 52, |
| Homer, Winslow, 79, 80, *81, 82, 83, | *53, 54, 55, 56 |
| 84, 85 | Smith, George Girdler, 70 |
| Hooker, William, 65 | Sparrow, 71 |
| Hurd, Nathaniel, 13, *14, 15, 16, *17 | Turner, James, *10, 11 |

ILLUSTRATIONS

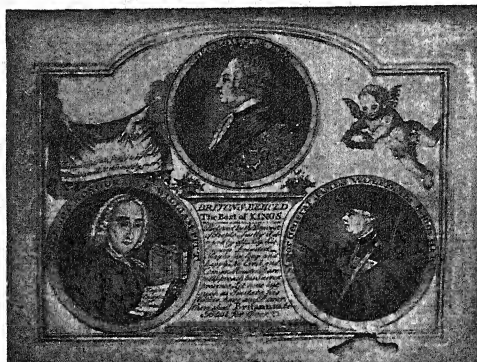


5. PLAN OF THE FORTRESS OF LOUISBURG
PETER PELHAM



10. VIEW OF BOSTON, 1744

JAMES TURNER



14. GEORGE III, PITT AND WOLFE
NATHANIEL HURD



17. TRADE CARD OF ZIPHION THAYER
NATHANIEL HURD

To be Sold by
Joseph Webb
 at His Store near Oliver's Dock Boston

Pot-Affordables, & various Pulling-pans, & Saws
 Fry kettles for Whaling Cast-Boats of all sizes
 Pans & Kettles of all sizes Fry-pans & fry-Handles
 Skillets of all sizes Ox & Horse Cart
 Large & small Spuders Waggon, & Chaise Boxes
 Chimney Backs of all sizes Mortars & Pestles
 Cloathiers Press Plates Sifts & Sieves
 Saw Pans, with covers Half & Quar. "hundredths"
 Tea Kettles. 4 & 7 1/2, ring & scales
 Lamb Plates Flatten basins, & Irons
 Forge hammers, & Anvils Flatten Irons, & beaters

All sorts of Cast Iron work, done in y^e best
 Manner, on short Notice
 NB Sells all Sorts of Ship Chandlery Stores

Paul Revere sculp

23. TRADE CARD OF JOSEPH WEBB

PAUL REVERE



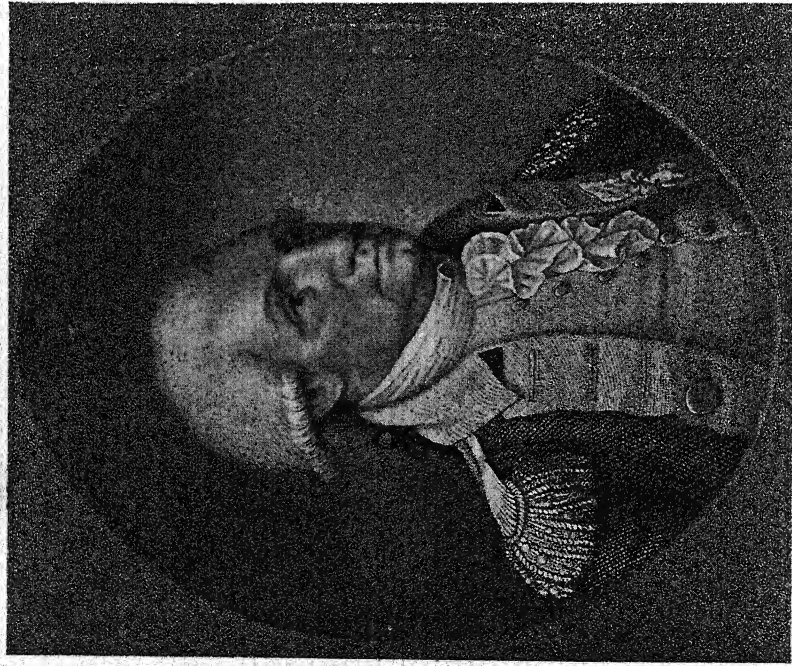
26. THE RESCINDERS

PAUL REVERE



44. THE BOSTON DRAGONS

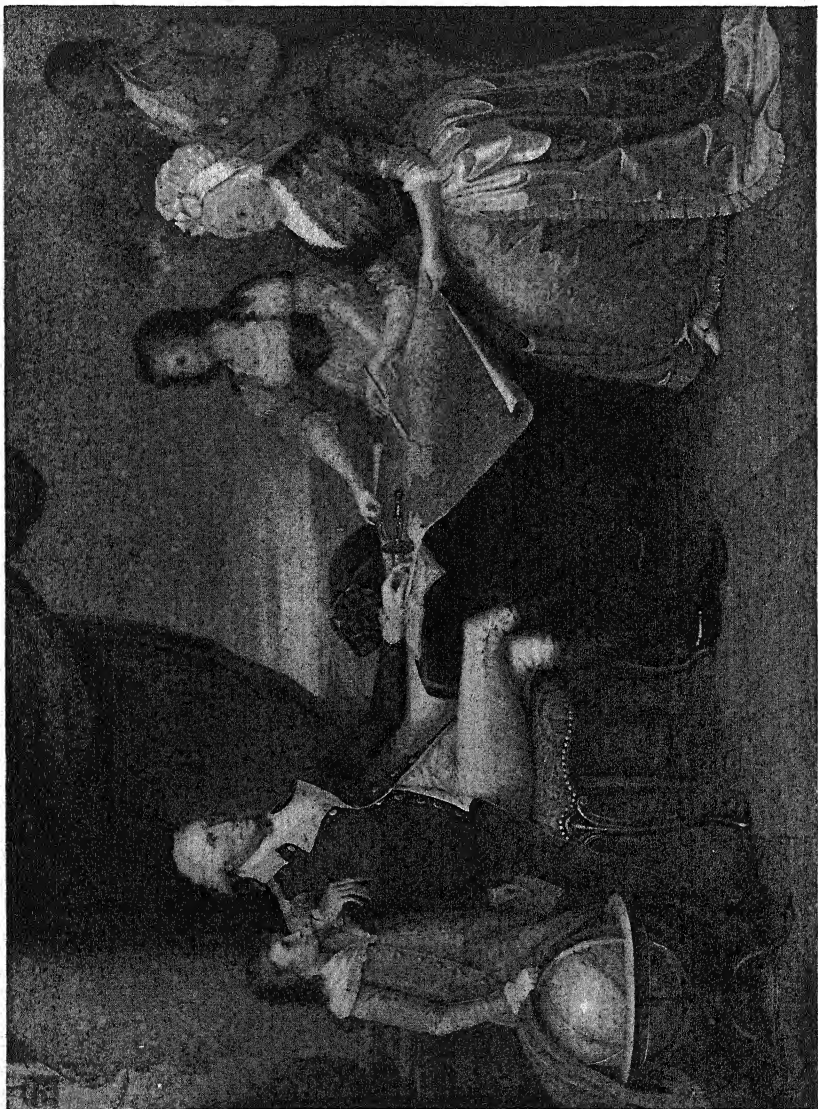
SAMUEL HILL



48. GEORGE WASHINGTON
EDWARD SAVAGE



51. GEORGE WASHINGTON PARKE CUSTIS
EDWARD SAVAGE

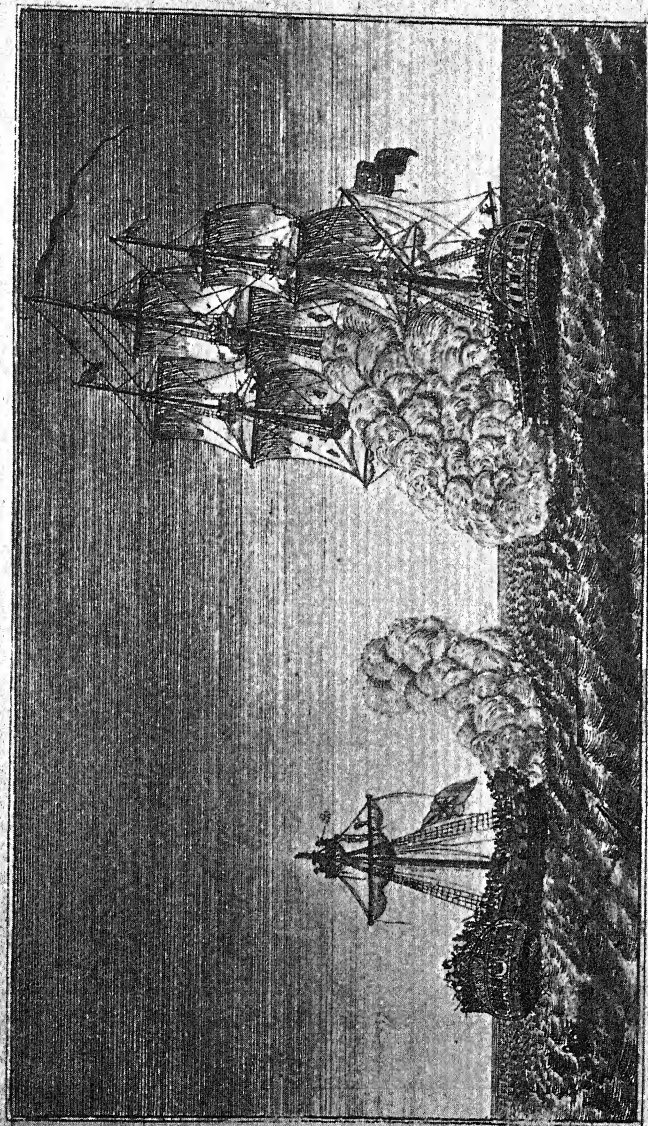


53. THE WASHINGTON FAMILY
EDWARD SAVAGE



61. INFURIATED DESPONDENCY

JAMES AKIN

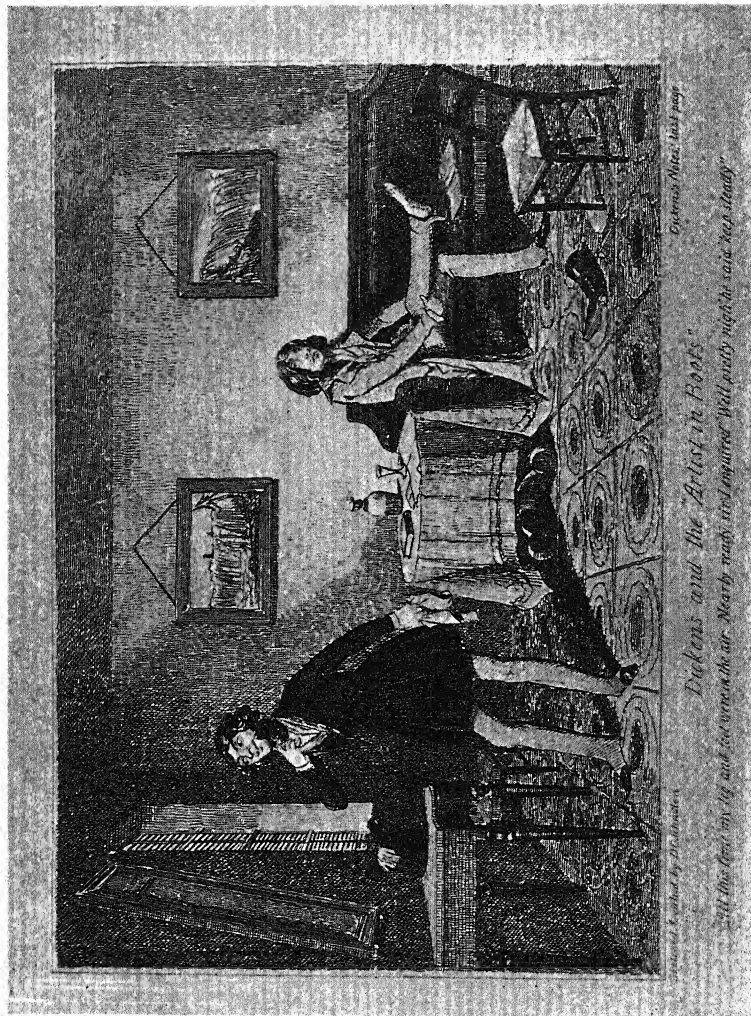


Designed & Engraved by N. J. Gode.

The Capture of H.B.M. Frigate JAVA Capt. Lambert, by the U.S. Frigate CONSTITUTION, Com. Bainbridge, on the 29th Decr 1812, Lat. 13° 6' S. Long. 38° W. off the coast of Brazil, after an engagement of 1 hour & 55 minutes.

67. THE "JAVA" AND THE "CONSTITUTION"

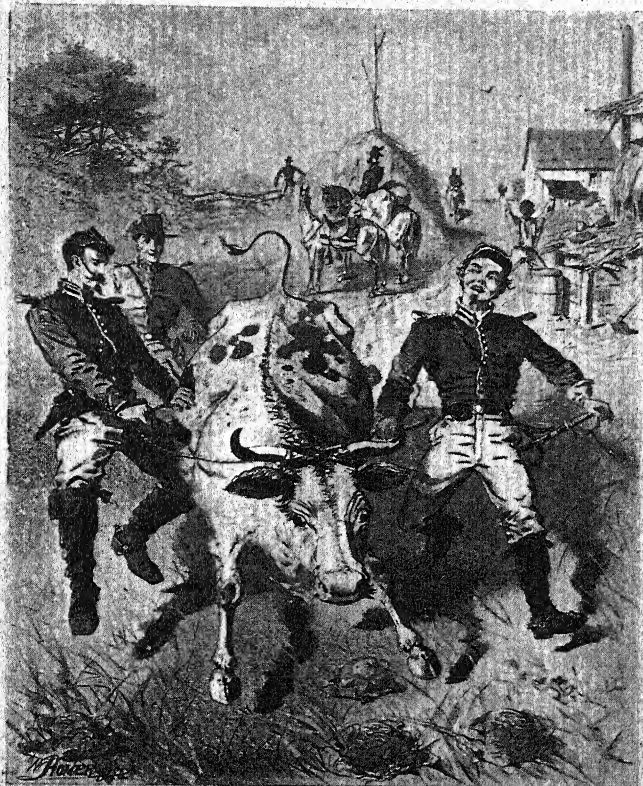
NATHANIEL JOCELYN



78. DICKENS AND THE "ARTIST IN BOOTS"

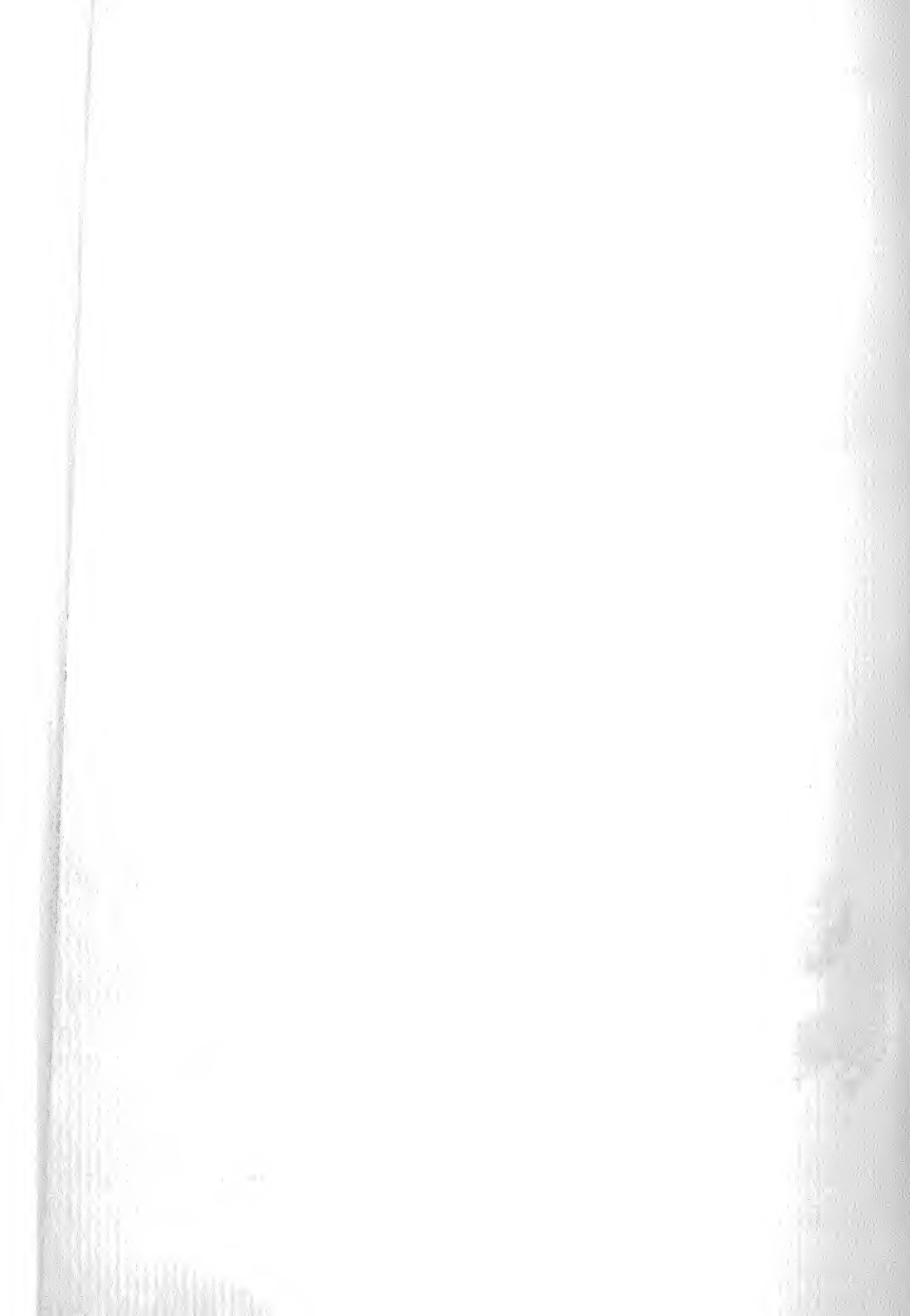
DAVID CLAYPOOLE JOHNSTON

CAMPAIGN SKETCHES



FORAGING

81. FORAGING
WINSLOW HOMER



ART IN NEW ENGLAND

ARCHITECTURE
RHOODESLAND

MUSEUM OF ART

RHOODESLAND AND SCHOOL OF DESIGN

PRINTED AT THE HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS, U.S.A.

RHODE ISLAND ARCHITECTURE

THE exhibition of Rhode Island architecture presents three centuries of building in the state in seven successive sections. The first section deals with the earliest extant remains, including a characteristic example of the later seventeenth century New England house, and the unique Old Stone Mill in Newport. The second section is concerned with the eighteenth century Colonial from about 1690 to just after the Revolution. The handsome public edifices in Newport by Munday and Harrison, the Colony House, the Redwood Library and the Synagogue, are included, as well as examples of the more elaborate and of the simpler domestic architecture of the age. The work of Joseph Brown in Providence, somewhat later than that of Munday and Harrison, is also shown.

The third section deals with the period of the Early Republic, 1790-1830. In this are shown St. John's Cathedral and the First Congregational Church in Providence by J. H. Greene, and various Bristol and Providence mansions by Greene and Warren. A very interesting hotel of granite skeleton construction by Greene is also included. A fourth section deals with early industrial architecture, the textile mills and mill villages of Rhode Island, the birth-place of the textile industry in America, and many later mills and mill villages, such as those of the Pawtuxet Valley, where the earliest mill is at Lippitt, dated 1809; and in other parts of the state, those at Georgiaville and White Rock. This section includes much unfamiliar material, as interesting perhaps today as the famous monuments of the eighteenth century.

The fifth section deals with the confused decades of the mid-nineteenth century, with the severe public monuments and private houses of the Greek Revival, Gothic Revival churches and houses, of which several are by Upjohn, Italian villas, Romanesque railroad stations, French roofed Newport "cottages" and even a Swiss chalet. Providence examples of the early development of the use of metal in commercial architecture round out the story of the period.

The sixth section is more limited in scope, emphasizing particularly the sequence of Newport mansions, the "manor houses" of Richardson and Mc-

Kim, Mead and White, the "chateaux" and "palaces" of Hunt, which Henry James called "white elephants." This series of expensive residences is almost unique in America and the styles established here were most influential in the suburban districts of many other cities. One of the best of such houses, however, is not in Newport but in Bristol, and others are at Narragansett Pier.

Although the twentieth century section includes prominent examples of traditional architecture, most of the material deals with the modern buildings of the last decades, the bold engineering of the grandstands at the Narragansett Race Track, some industrial work and, among the houses, the famous John Nicholas Brown house by Richard Neutra on Fisher's Island. The last is not in Rhode Island, of course, but the long connection of the Brown family with Rhode Island architecture since the days of Joseph Brown, and its importance as the largest modern house in America seem to justify its inclusion.

The exhibition consists primarily of photographs, most of which have been taken especially for this use by Nicholas Romano, Joseph McCarthy and Harvey Weber. The industrial section includes a group of photographs of mills and mill villages taken as a part of the Federal Art Project in Rhode Island by McCarthy, made available to the exhibition through the enthusiastic cooperation of Mr. Samuel Green, the director. A large selection of the photographs taken by Arthur Leboeuf for Mrs. Antoinette F. Downing's *Early Homes of Rhode Island* are included through their joint courtesy. There are also other photographs by well known photographers and antiquarians such as Berenice Abbott of New York and W. King Covell of Newport.

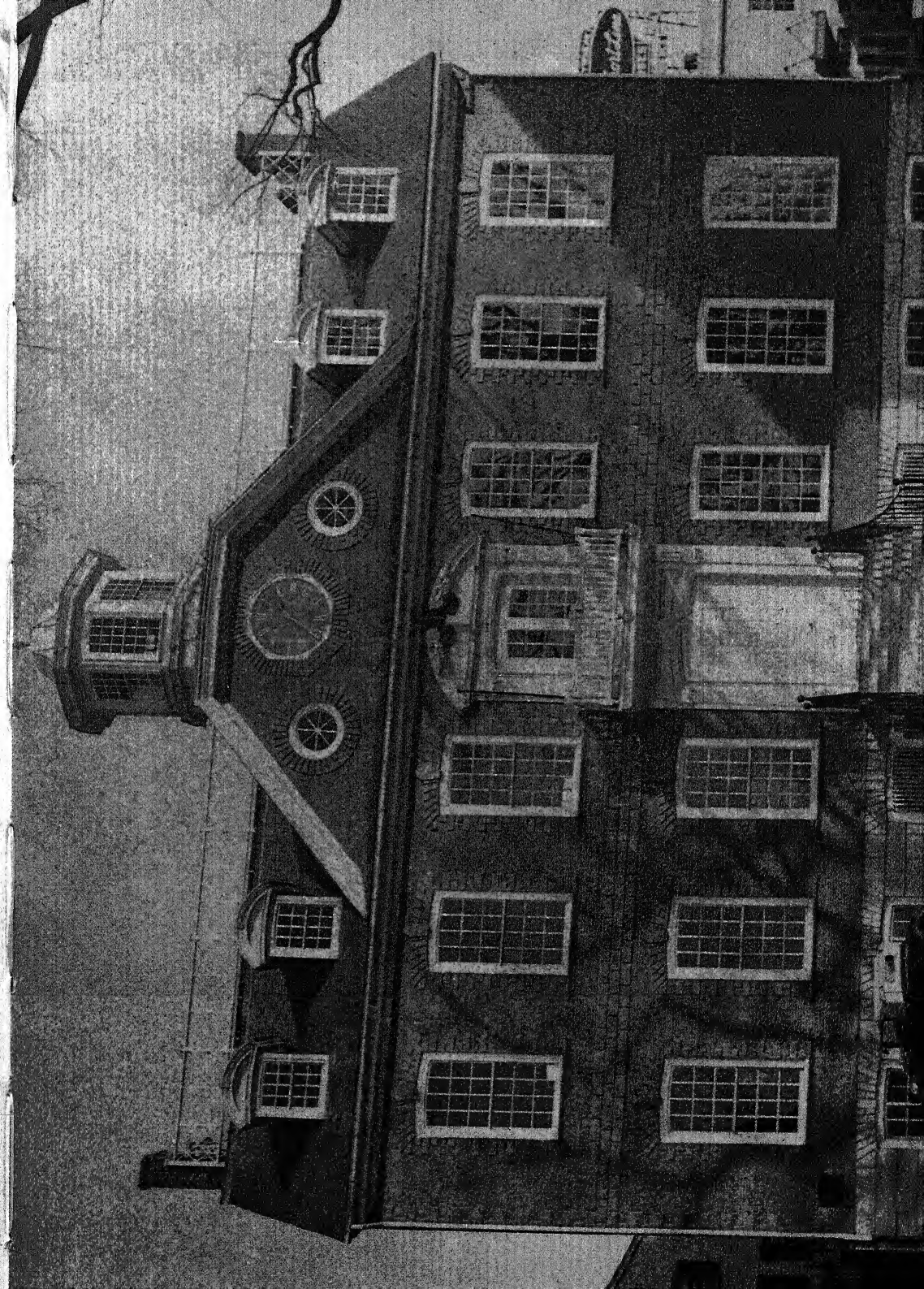
In addition to the photographs the exhibition has architectural fragments, panelling, furniture and so forth, from the collections of the Museum of Art, Rhode Island School of Design, and the Rhode Island Historical Society. There is also a remarkable theatre curtain with a view of Providence in 1810, loaned by the Rhode Island Historical Society. Several of the fine models of early buildings constructed by Brown University students under the supervision of Professor Will S. Taylor add further to the variety of the material displayed.

The book, published at the same time as the exhibition, has about seventy full page plates selected from the photographs in the show and a text dealing with the subject under the seven headings decided above and illustrated with plans and other line cuts.

Rhode Island architecture is not, of course, a separate and specialized entity in all its periods, but the group of eighteenth century buildings designed by amateurs already have a considerable fame. This fame they ought perhaps to share with the remarkable early mills and mill villages, and with the series of Newport houses of the late nineteenth century, both of which are as distinguished in their way. Modern architecture has been included both because it is now being built in some quantity in Rhode Island and to suggest that the exhibition is not organized in any purely retrospective spirit, but rather so that a clearer knowledge of the architecture of the past may lead us to seek in the present not copies of the work of our ancestors, but the originality and the technical advances which they so generally exploited. From the examination of such an exhibition, the visitor should find not a sentimental escape into the past, but the courage to hope for a great new American architecture in the future.

ILLUSTRATIONS

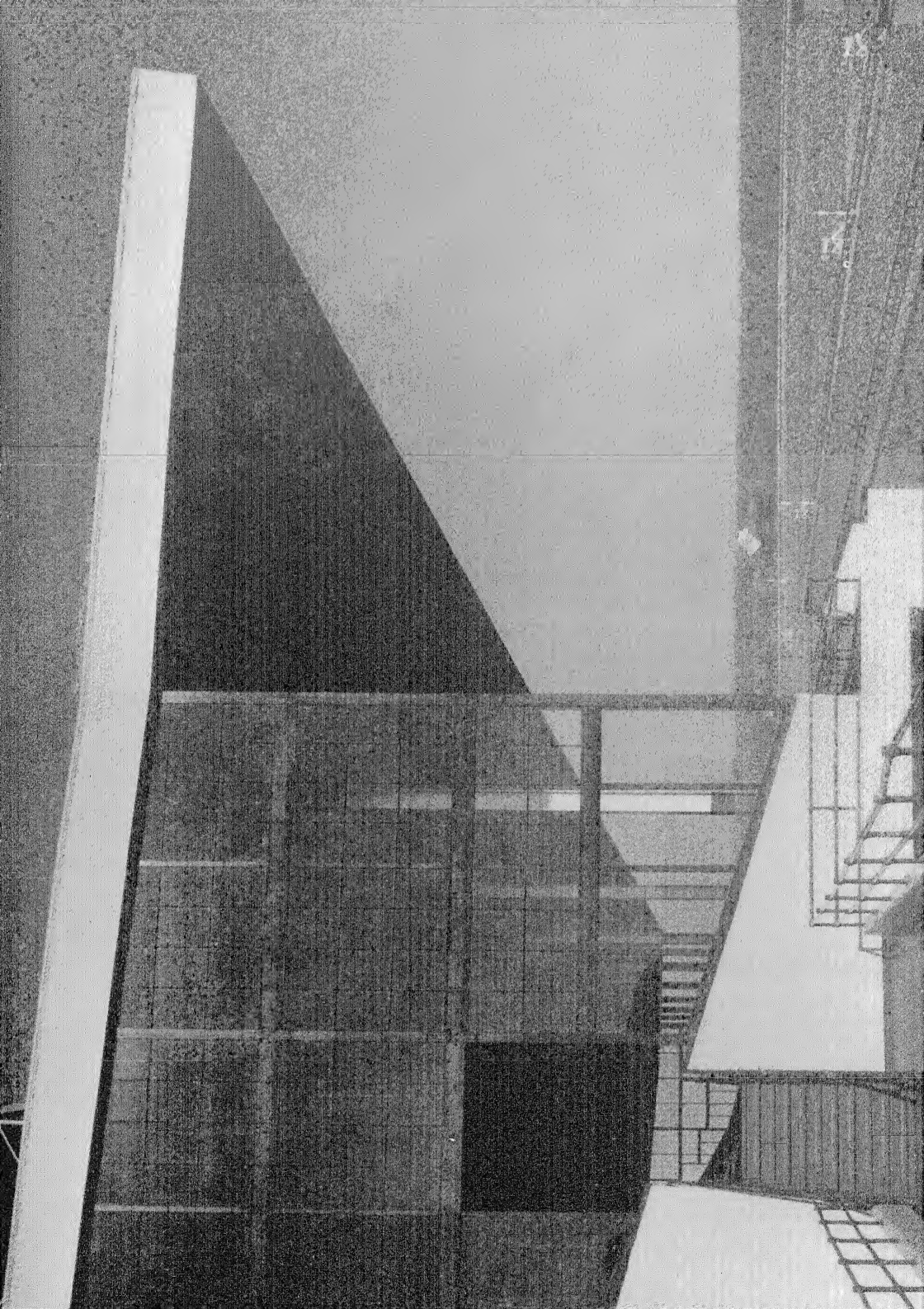
- Cover. Old Stone Mill, Touro Park, Newport, c. 1665 (Photo. Weber).
1. Colony House, Washington Parade, Newport, 1739 (Photo. Weber).
 2. Hamlet Mill, Woonsocket, 1862 (Photo. McCarthy).
 3. Thomas F. Hoppin House, Benefit and John Streets, Providence, 1853 (Photo. Romano).
 4. Swedish Church, Providence, 1928 (Photo. McCarthy).
 5. Grandstand, Narragansett Race Track, Pawtucket, 1935 (Photo. McCarthy).













ART IN NEW ENGLAND

CONTEMPORARY
NEW ENGLAND OIL
PAINTINGS

THE INSTITUTE OF MODERN ART

270 DARTMOUTH STREET, BOSTON

MAY 18 THROUGH SEPTEMBER 4, 1939

PRINTED AT THE HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS, U.S.A.

FOREWORD

THE present exhibition of Contemporary New England Oil Paintings has two limitations. The first is the size of our gallery which does not permit us to show properly more than forty-eight pictures of average size. This has forced us to choose between including pictures by some artists whose work is very well known around Boston, or leaving them out in order to be able to show the work of other New England artists perhaps equally well known to the country at large but not so familiar locally. We have chosen the latter.

The second limitation is one which we have imposed arbitrarily. We have not included work by any artist, wherever he may have been born or however much his work may be identified with New England, unless he is a legal resident of one of the six states.

In the catalogue under the heading of collections in which the artist is represented we have included only the names of such private collections as seem to us nationally known.

NATHANIEL SALTONSTALL



CATALOGUE

ALEXIS ARAPOFF

Born St. Petersburg, Russia, 1904. Studied at the Fine Arts School in Saratov, on the Volga; Paris School. Legal residence, Cambridge, Mass. Represented in the following collections: Museum of Strasbourg, France, and in private collections.

1. FLOWERS, 1938.

Oil on canvas, 27 x 22 inches.

LENT BY the Federal Art Project.

HERBERT BARNETT

Born Providence, R. I., 1910. Studied at the Rhode Island School of Design, Museum of Fine Arts School, Boston, and abroad. Legal residence, Rockport, Mass. Represented in the following collections: Philadelphia, Pennsylvania Academy of Fine Arts (Lambert Fund) and in private collections.

2. THE AMAZON, 1939.

Oil on canvas, 36 x 30 inches.

LENT BY the Grace Horne Galleries.

RUSSELL CHENEY

Born South Manchester, Conn., 1881. Studied under Kenyon Cox, Chase, Woodbury, Art Students League of N. Y., and Laurens in Paris. Legal residence, Kittery, Maine. Represented in the following collections: Boston, Museum of Fine Arts; Hartford, Morgan Memorial Library; Newark Museum Association; San Francisco Museum of Art.

3. PEPPEREL'S COVE, 1938.

Oil on canvas, 18 x 29 inches.

LENT BY the Ferargil Galleries, N. Y.

THE INSTITUTE OF MODERN ART, BOSTON

JAY CONNAWAY

Born Liberty, Indiana, 1893. Studied at the Art Students League of N. Y. Legal residence, Monhegan Island, Maine. Represented in the following collections: Canajoharie Art Gallery; Charleston, Association of Art; Indianapolis, John Herron Art Institute; Springfield, Ill., High School Art Association.

4. OUTER DUCK ROCKS, 1938.
Oil on canvas, 20 x 30 inches.
LENT BY the artist.

GARDNER COX

Born Holyoke, Mass., 1906. Studied under Hawthorne, at the Museum of Fine Arts School, Boston, and the Art Students League of N. Y. Legal residence, Cambridge, Mass. Represented in private collections.

5. PORTRAIT OF A BOY, 1938.
Oil on canvas, 30 x 20 inches.
LENT BY the artist.

ALLEN ROHAN CRITE

Born Boston, Mass., 1910. Studied at the Museum of Fine Arts School, Boston, and under Charles H. Woodbury. Legal residence, Boston, Mass. Represented in the following collections: Andover, Addison Gallery of American Art and in private collections.

6. THE PARADE, 1937.
Oil on canvas, 18 x 24 inches.
LENT BY the Grace Horne Galleries.

WILLARD W. CUMMINGS

Born Oldtown, Maine, 1915. Studied under Wayman Adams, Robert Laurent, Yale School of Fine Arts. Legal residence, Skowhegan, Maine. Represented in private collections.

7. MISS JANET DAVIDSON, 1938.
Oil on canvas, 30 x 28 inches.
LENT BY Mrs. Alice Van Hise Davidson.

JOHN STEUART CURRY

Born Dunavant, Kansas, 1897. Studied under Norton Reynolds, and Shoukhieff. Legal residence, Westport, Conn. Represented in the following collections: Andover, Addison Gallery of American Art; Lincoln, University of Nebraska; Manhattan, Kansas State College; Muskegon, Hackley Art Gallery; New York, Metropolitan Museum of Art; New York, Whitney Museum of American Art; Westport, High School.

8. THE TORNADO, 1929

Oil on canvas, 46 x 60 inches.

LENT BY the Hackley Art Gallery, Muskegon, Mich.

The above painting to be on exhibition until July 15, after which it will be replaced by

8A. STORM OVER LAKE OTSEGO.

Oil on canvas, 49½ x 39¼ inches.

LENT BY Mrs. Donald C. Starr.

CARL G. CUTLER

Born Newtonville, Mass., 1873. Studied at the Museum of Fine Arts School, Boston, Julien's, Paris, and George Hitchcock Summer School, Holland. Legal residence, Newtonville, Mass. Represented in the following collections: Cambridge, Fogg Art Museum and in private collections.

9. PORTRAIT OF JAMES CUTLER, 1934.

Oil on canvas, 36 x 28 inches.

LENT BY the artist.

HELEN DICKSON

Born Wethersfield, Conn., 1905. Studied at the Mass. School of Art, the Museum of Fine Arts School, Boston, and the Child-Walker School, Boston. Legal residence, Harrington, Maine. Represented in the following collections: Boston, John T. Spaulding, Esq., and other private collections.

10. WATERFALL, 1937.

Oil on canvas, 25 x 35 inches.

LENT BY Waldo Peirce, Esq.

THE INSTITUTE OF MODERN ART, BOSTON

STEPHEN ETNIER

Born York, Pa., 1903. Studied under Rockwell Kent, John Carroll and at the Yale School of Fine Arts. Legal residence, Popham, Maine. Represented in the following collections: Hartford, Wadsworth Athenaeum; New York, Metropolitan Museum of Art; Philadelphia, Pennsylvania Academy of Fine Arts.

11. FOOTBRIDGE, 1937.

Oil on canvas, 20 x 22 inches.

LENT BY the Milch Galleries, N. Y.

GERTRUDE FISKE

Born Boston, Mass., 1879. Studied at the Museum of Fine Arts School, Boston, and under Charles H. Woodbury. Legal residence, Weston, Mass. Represented in the following collections: Detroit Institute of Art; Indianapolis, John Herron Art Museum; Philadelphia, Pennsylvania Academy of Fine Arts.

12. THE SPINSTER, 1931.

Oil on canvas, 42 x 40 inches.

LENT BY the artist.

LAUREN FORD

Born New York, 1891. Studied under George Bridgman; and Frank du Mond. Legal residence, Bethlehem, Conn. Represented in the following collections: Chicago, Art Institute; New York, Metropolitan Museum of Art; Washington, Corcoran Gallery.

13. NO ROOM AT THE INN, 1938.

Oil on canvas, 25 x 35 inches.

LENT BY Col. Frederick Pope.

DONALD CARLISLE GREASON

Born Brooklyn, N. Y., 1897. Studied at the Art Students League under Henri, du Mond, Bridgman, Hayes-Miller, and Mora. Legal residence, Rockport, Mass. Represented in private collections abroad and in this country.

CONTEMPORARY NEW ENGLAND OIL PAINTINGS

14. REHEARSAL; FROM THE RIGHT BALCONY (Boston Symphony Orchestra), 1939.
Oil on canvas, 18 x 21½ inches.
LENT anonymously, through Goodman-Walker, Inc.

MARSDEN HARTLEY

Born Lewiston, Maine, 1877. Studied under John Semon in Cleveland, also Cleveland School of Art; in New York worked under Chase and Mora and later under Edgar Ward, Francis Jones and others at the National Academy of Design. Legal residence, Maine. Represented in the following collections: Andover, Addison Gallery of American Art; Cleveland Museum of Art; Columbus Gallery of Fine Arts; Merion, Barnes Foundation; New York University, Museum of Living Art; New York, Whitney Museum of American Art; St. Louis Museum of Art; Museum of Sante Fe; Washington, Phillips Memorial Gallery; Williams College, Lawrence Art Museum.

15. KENNEBEC RIVER AT WEST GEORGETOWN, 1938.
Oil on academy board, 22 x 28 inches.
LENT BY the Hudson D. Walker Gallery.

CHARLES L. HEINZ

Born Shelbyville, Illinois, 1885. Studied at the School of Fine Arts, branch of the Washington University, at St. Louis, Mo., the Chicago Academy, and Cape Cod School of Art under Charles Hawthorne and Richard Miller. Legal residence, Provincetown, Mass. Represented in private collections.

16. THREE OLD TREES, 1938.
Oil on canvas, 48¼ x 54 inches.
LENT BY the Federal Art Project.

SUSUMU HIROTA

Born Japan, 1898. Self taught. Legal residence, Rockport, Mass. Represented in private collections.

17. PIGEON COVE, 1939.
Oil on canvas, 20 x 24 inches.
LENT BY the Grace Horne Galleries.

CHARLES HOPKINSON

Born Cambridge, Mass., 1869. Studied under J. H. Twachtman, Aman-Jean, D. W. Ross, and Carl G. Cutler. Legal residence, Manchester, Mass. Represented in the following collections: Boston, Museum of Fine Arts; Bryn Mawr College; Cambridge, Fogg Art Museum; Cambridge, Harvard University; Cambridge, Radcliffe College; Chicago Art Institute; Chicago, University of Chicago; Cleveland Museum of Art; Denver, University of Colorado; Hanover, Dartmouth College; Ithaca, Cornell University; New Haven, Yale University; New York, Metropolitan Museum of Art; Northampton, Smith College; Poughkeepsie, Vassar College; Providence, Brown University; Providence, Rhode Island School of Design; Swarthmore College.

18. PORTRAIT OF SAMUEL SACHS, ESQ., 1922.

Oil on canvas, 45 x 40 inches.

LENT BY Paul J. Sachs, Esq.

ALEXANDER JAMES

Born Cambridge, Mass., 1890. Studied under Abbott H. Thayer, Frank W. Benson. Legal residence, Dublin, N. H. Represented in the following collections: Andover, Addison Gallery of American Art; Boston, Museum of Fine Arts; Cambridge, Fogg Art Museum; New York, Metropolitan Museum of Art.

19. HEAD OF MICKY, 1937.

Oil on panel, 15 $\frac{1}{4}$ x 12 $\frac{1}{4}$ inches.

LENT BY the Walker Galleries, New York.

CHARLES ANTON KAESELAU

Born Stockholm, Sweden, 1889. Studied in Paris and London before 1906, at the Chicago Art Institute, 1911 to 1915, and under Joaquim Sorolla and Charles W. Hawthorne. Legal residence, Provincetown, Mass. Represented in the following collections: Providence, Rhode Island School of Design; Washington, Phillips Memorial Gallery; New York, The Lewisohn Collection and in other private collections.

CONTEMPORARY NEW ENGLAND OIL PAINTINGS

20. WELLFLEET OYSTER BOAT, 1928.

Oil on canvas, 30 x 36 inches

LENT BY the artist.

BERNARD KARFIOL

Parents residents of Boston, artist born at an Hungarian Spa, 1886. Studied at Julien Academy in Paris and elsewhere. Legal residence, Ogunquit, Maine. Represented in the following collections: Andover, Addison Gallery of American Art; Baltimore Museum; Detroit Institute of Art; Hanover, Dartmouth College; Los Angeles Art Museum; Newark Art Museum; Brooklyn, Field Foundation; New York, Metropolitan Museum of Art; New York, Museum of Modern Art; New York, Whitney Museum of American Art; Pittsburgh, Carnegie Institute; San Francisco, California Palace of the Legion of Honor; Washington, Corcoran Gallery of Art; Washington, Phillips Memorial Gallery.

21. SUMMER IN OGUNQUIT, 1938.

Oil on canvas, 40 x 50 inches.

LENT BY The Downtown Gallery.

KARL KNATHS

Born Wisconsin, 1891. Studied at the Chicago Art Institute. Legal residence, Provincetown, Mass. Represented in the following collections: New York University, Gallery of Living Art; Washington, Phillips Memorial Gallery.

22. ABSTRACTION, 1939.

Oil on canvas, 36 x 30 inches.

LENT BY the artist.

AIMÉE LAMB

Born Boston, Mass., 1893. Studied under William James, Cecelia Beaux, Charles H. Woodbury, and George Demetrios. Legal residence, Milton Mass. Represented in private collections.

23. JIM SPRAGUE, 1938.

Oil on canvas, 12 x 9 inches.

LENT BY the artist.

JACK LEVINE

Born Boston, Mass., 1915. Studied under Denman Ross. Legal residence, Boston, Mass. Represented in the following collections: Cambridge, Fogg Art Museum and in private collections.

24. STREET SCENE, 1937.
Tempera on panel, $26\frac{1}{2} \times 37$ inches.
LENT BY The Downtown Gallery.

WILLIAM HORACE LITTLEFIELD

Born Roxbury, Mass., 1902. Studied under Adelaine Wolever, Martin Mower, also self taught. Legal residence, Boston, Mass. Represented in the following collections: Boston, Museum of Fine Arts; Buffalo, Albright Art Gallery; Cambridge, Fogg Art Museum; Kansas City, William R. Nelson Gallery; Poughkeepsie, Vassar College Gallery; Worcester Art Museum; New York, Mrs. John D. Rockefeller, Jr., and in other private collections.

25. FEMALE NUDE, 1935.
Oil on canvas, 27×22 inches.
LENT BY the artist.

DOROTHY LOEB

Born Germany, 1887. Studied at the Chicago Art Institute and with Fernand Leger and Leon Marconissa in Paris. Legal residence, South Orleans, Mass. Represented in private collections.

26. PAULINE, 1939.
Oil on gesso, $22\frac{1}{2} \times 28\frac{1}{2}$ inches.
LENT BY the Federal Art Project.

PHILIP C. MALICOAT

Born Indianapolis, Ind., 1908. Studied at the John Herron Art School and under Charles W. Hawthorne, Henry Hensche, and E. W. Dickinson. Legal residence, Provincetown, Mass. Represented in private collections.

CONTEMPORARY NEW ENGLAND OIL PAINTINGS

27. THE CHESS PLAYERS, 1937.

Oil on canvas, 50 x 42 inches.

LENT BY the artist

GEORGE J. MARINKO

Born Derby, Conn., 1908. Studied under Louis E. York, Yale School of Fine Arts, and Waterbury Art School. Legal residence, Waterbury, Conn. Represented in Waterbury, Aldermanic Chamber, City Hall.

28. MATCHES, 1937.

Oil on canvas, 6 x 10½ inches.

LENT BY the Ferargil Galleries, New York.

HERBERT MEYER

Born New York City, N. Y., 1882. Studied under Twachtman and du Mond at the Art Students League of New York. Legal residence, Dorset, Vermont. Represented in the following collections: Andover, Addison Gallery of American Art; Canajoharie Art Gallery; New York, Metropolitan Museum of Art; New York, Whitney Museum of American Art.

29. PORTRAIT OF THE ARTIST'S WIFE, c. 1931.

Oil on canvas, 40 x 36 inches.

LENT BY the artist.

ELLIOT ORR

Born Flushing, Long Island, N. Y., 1904. Studied under Charles Hawthorne, and at the Grand Central School of Art with George Pearce Ennis and George Luks. Legal residence, Waquoit, Mass. Represented in private collections.

30. THE RUINS, 1937.

Tempera, 14 x 20 inches.

LENT BY the Federal Art Project.

WALDO PEIRCE

Born Bangor, Maine, 1884. Studied for a short time at the Julien Academy in Paris. Legal residence, Bangor, Maine. Represented in the following collections: Andover, Addison Gallery of American Art; New

THE INSTITUTE OF MODERN ART, BOSTON

York, Metropolitan Museum of Art; New York, Whitney Museum of American Art; Philadelphia, Pennsylvania Academy of Fine Arts

31. MAINE SWIMMING HOLE, 1938.

Oil on canvas, 35 x 46 inches.

LENT BY the Midtown Galleries, New York.

CHARLES HOVEY PEPPER

Born Waterville, Maine, 1917. Studied under Mowbray, Chase, Laurens, Constant Aman-Jean. Legal residence, Brookline, Mass. Represented in the following collections: Boston, Museum of Fine Arts; Cambridge, Fogg Art Museum; Providence, Rhode Island School of Design; Mills College Art Gallery; Newark Art Museum; Worcester Art Museum; Boston, John T. Spaulding, Esq.

32. DR. P., 1917.

Oil on canvas, 35 x 30 inches.

LENT BY the artist.

CARL PICKHARDT, JR.

Born Westwood, Mass., 1908. Studied under Zimmerman. Legal residence, Cambridge, Mass. Represented in the following collections: Cambridge, Paul J. Sachs, Esq.; New York, Grenville Winthrop, Esq.; and in other private collections.

33. PORTRAIT OF A YOUNG MAN, 1938.

Oil on canvas, 32 x 21 inches.

LENT BY Jacques Matossian, Esq.

CHARLES E. PRENDERGAST

Born Boston, Mass., 1868. Studied under Collarossi and Julien in Paris. Legal residence, Westport, Conn. Represented in the following collections: Andover, Addison Gallery of American Art; Merion, Barnes Foundation; Newark Art Museum; New York, International House; Washington, Phillips Memorial Gallery.

34. CENTRAL PARK ZOO, 1936.

Tempera and gold-leaf on gesso board, 41 x 48 $\frac{1}{4}$ inches.

LENT BY the C. W. Kraushaar Art Galleries.

CONTEMPORARY NEW ENGLAND OIL PAINTINGS

ELIZABETH SALTONSTALL

Born Chestnut Hill, Mass., 1900. Studied at the Museum of Fine Arts School, Boston, and under Frank Swift Chase and André Lhote. Legal residence, Chestnut Hill, Mass. Represented in private collections.

35. SAUL'S HILLS, 1936.

Oil on canvas, 24 x 30 inches.

LENT BY the artist.

PAUL STARRETT SAMPLE

Born Louisville, Kentucky, 1896. Studied under Jonas Lie. Legal residence, Hanover, N. H. Represented in the following collections: Canajoharie Library and Art Gallery; Los Angeles Board of Education; Montpelier, Wood Gallery of Fine Arts; New York, Metropolitan Museum of Art; Springfield, Mass., Museum of Fine Arts; University of Minnesota; University of Southern California; Washington, White House.

36. LAMENTATIONS V, 18; 1938.

Oil on canvas, 30 x 36 inches.

LENT BY the Ferargil Galleries, New York.

DANTAN SAWYER

Born Clinton, Mass., 1909. Studied under Oroszco and Bernard Karfiol. Legal residence, Boxford, Mass. Represented in the following collections: Norton, Wheaton College; and in private collections.

37. PINE HILL, 1938.

Oil on canvas, 24 x 20 inches.

LENT BY the Grace Horne Galleries.

CHARLES SHEELER

Born Philadelphia, Pa., 1883. Studied under Chase and at the Pennsylvania Academy of Fine Arts. Legal residence, Ridgefield, Conn. Represented in the following collections: Andover, Addison Gallery of American Art; Boston, Museum of Fine Arts; Cambridge, Fogg Art

THE INSTITUTE OF MODERN ART, BOSTON

Museum; Chicago Art Institute; Cincinnati Art Museum; Cleveland Museum of Art; Columbus Art Museum; Detroit Institute of Art; Lincoln, Nebraska Art Association; New York, Museum of Modern Art; New York University, Gallery of Living Art; New York, Whitney Museum of American Art; San Francisco, California Palace of Legion of Honor; Springfield Museum of Fine Arts; Washington, Phillips Memorial Gallery; Worcester Art Museum.

38. NEW HAVEN, 1935.

Oil on canvas, 36 x 26 inches.

LENT BY The Downtown Gallery.

LAWRENCE BEALL SMITH

Born Washington, D. C., 1902. Studied under Ernest Thurn and Charles Hopkinson. Legal residence, Boston, Mass. Represented in the following collections: Andover, Addison Gallery of American Art; Indianapolis, John Herron Museum; Harvard University; University of Minnesota; and in private collections.

39. RING AROUND THE CHIMNEY, 1939.

Oil on canvas, 25 x 30 inches.

LENT BY the Grace Horne Galleries.

VERNON SMITH

Born Cortland, N. Y., 1894. Studied under R. S. Bredin and Howard Giles. Legal residence, Orleans, Mass. Represented in private collections.

40. PATIENT LUCY, 1930.

Oil on gesso, 30 x 24 inches.

LENT BY the artist.

NILES SPENCER

Born Pawtucket, R. I., 1893. Studied at the Rhode Island School of Design and at the Art Students League in New York. Legal residence, Provincetown, Mass. Represented in the following collections: Ann Arbor Art Association; Brooklyn, Field Foundation; Buffalo, Albright Art Gallery; Columbus Art Museum; Newark Art Museum; New York,

CONTEMPORARY NEW ENGLAND OIL PAINTINGS

Museum of Modern Art; New York, Whitney Museum of American Art; Washington, Phillips Memorial Gallery.

41. BRISTOL HARBOR, 1937.

Oil on canvas, 20 x 26 inches.

LENT BY The Downtown Gallery.

POLLY THAYER

Born Boston, Mass., 1904. Studied at the Museum of Fine Arts School, Boston, under Philip Hale. Legal residence, Boston, Mass. Represented in private collections.

42. BACK OF WICKFORD, 1937.

Oil on canvas, 21 x 26 inches.

LENT BY Nathaniel Saltonstall, Esq.

GERTRUDE TONSBERG

Born Boston, Mass., 1902. Studied under Joseph de Camp and Philip Hale, at the Museum of Fine Arts School, Boston. Legal residence, Boston, Mass. Represented in the following collections: The City of Boston; Worcester Art Museum; and in private collections.

43. SMELTS, 1937.

Oil on canvas, 16 x 20 inches.

LENT BY the Grace Horne Galleries.

YVONNE TWINING

Born New York City, 1907. Studied under Charles Hawthorne. Legal residence, Boston, Mass. Represented in private collections.

44. ROOF TOPS, 1939.

Oil on canvas, 24 x 30 inches.

LENT BY the Federal Art Project.

AGNES WEINRICH

Born Iowa. Studied at the Chicago Art Institute and at the Art Students League, New York. Legal residence, Provincetown. Represented in the following collections: Washington, Phillips Memorial Gallery; and in private collections.

THE INSTITUTE OF MODERN ART, BOSTON

45. FRUIT AND LEAVES, 1939.

Oil on canvas, 32 x 40 inches.

LENT BY the artist.

ESTHER WILLIAMS

Born Boston, Mass., 1907. Studied under Philip L. Hale in Boston and André Lhote in Paris. Legal residence, Boston, Mass. Represented in the following collections: Boston, Museum of Fine Arts; New York, Whitney Museum of American Art; Philadelphia, Pennsylvania Academy of Fine Arts; Worcester Art Museum.

46. DUET, 1937-1938.

Oil on canvas, 44 x 34 inches.

LENT BY the artist.

GEORGE YATER

Born Madison, Indiana, 1910. Studied under Wm. Forsyth and Henry Hensche. Legal residence, Provincetown, Mass. Represented in private collections.

47. WILLOWS, 1938.

Oil on canvas, 30 x 36 inches.

LENT BY the artist.

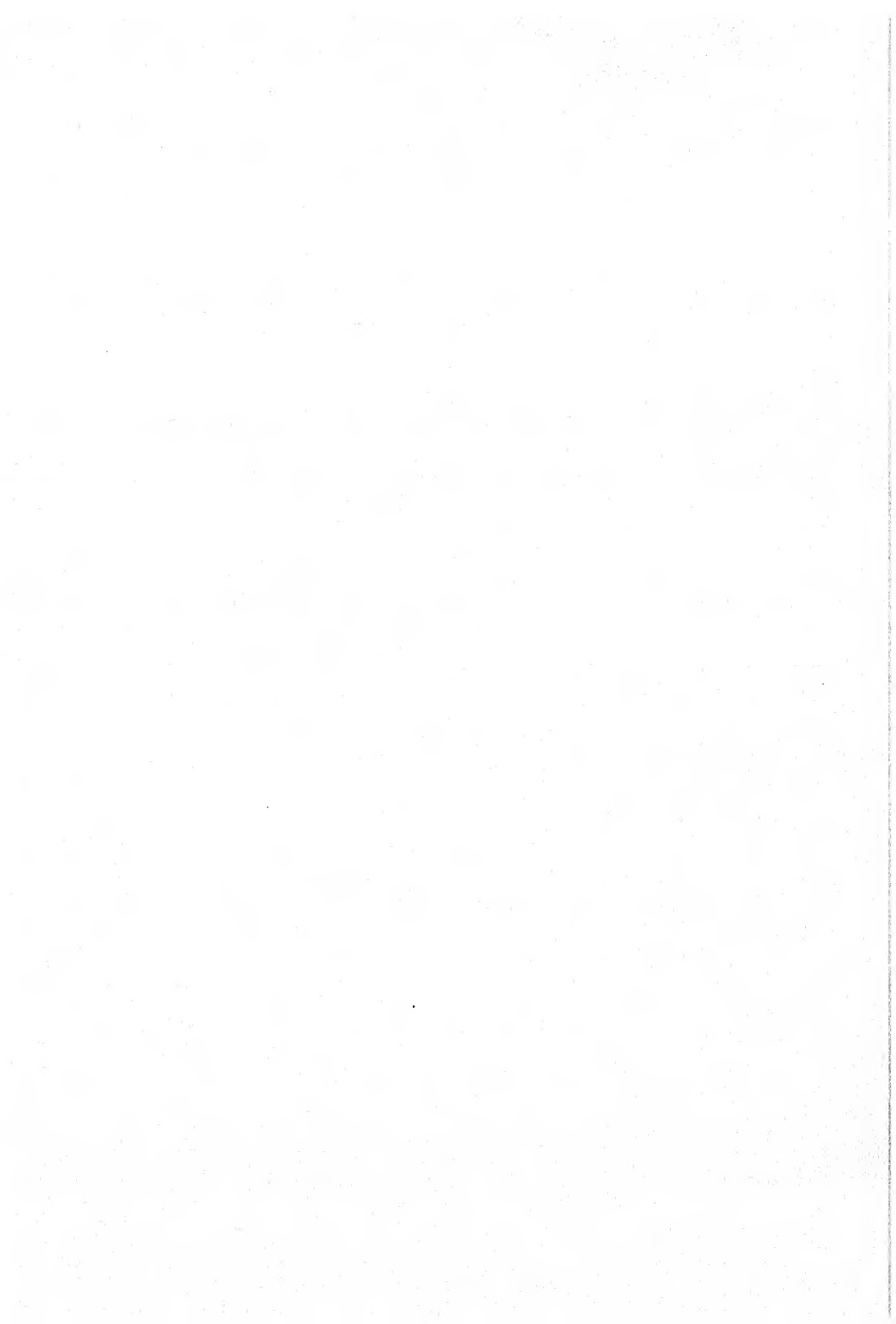
KARL ZERBE

Born Berlin, Germany, 1903. Studied in Munich and Italy. Legal residence, Boston, Mass. Represented in the following collections: Berlin, National Gallery; Boston, Museum of Fine Arts; Cambridge, Fogg Art Museum; and in private collections.

48. ANGOULEME, 1939 (from sketch and studies 1938).

Oil on canvas, 18 x 24 inches.

LENT BY the Grace Horne Galleries.



ART IN NEW ENGLAND

A Contemporary
Water Color Exhibition

The New England Artist Interprets
The New England Scene

ADDISON GALLERY OF AMERICAN ART
Phillips Academy *Andover, Massachusetts*

MAY 13 — SEPTEMBER 17, 1939

PRINTED AT THE HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS, U. S. A.

INTRODUCTION

AS its contribution to the series of regional exhibitions of "Art in New England," the Addison Gallery of American Art presents an exhibition of contemporary water colors, "The New England Artist Interprets the New England Scene." The exhibition has a three-fold aim: to illustrate the different types of subject matter which have interested artists in this region; to emphasize the varied interpretations of similar themes by artists with different techniques, interests, and temperaments; to allow the observer to judge for himself whether there is in New England today the basis of a regional art.

Always a favorite with New England artists, the water color medium has grown in popularity in recent years. To some extent, its present popularity may be attributed to the standard set by the previous generation, by such outstanding exponents of the medium in this region as Winslow Homer, John La Farge, Maurice Prendergast, John Singer Sargent, and Dodge MacKnight. The vigorous naturalism of Homer and the flowing brush strokes of Sargent have special sources of inspiration for many New England artists. While the presence of such a tradition may have accentuated a tendency towards conservatism traditionally attributed to New England and its artists, it has encouraged a general standard of competence in the use of the medium.

Although this exhibition makes no pretense of being a complete survey of contemporary water color painting in New England, it does include some artists relatively unknown outside their own communities, as well as others with established national reputations. In order that the exhibition may have regional significance, the selection has been limited to the work of artists who now reside in New England for the greater part of the year.

To the artists whose generous cooperation has made the exhibition possible, the Addison Gallery extends its sincere appreciation. The following have generously contributed advice and assistance in the arrangement of the exhibition: Winslow Ames, A. Everett Austin, Jr., Charles C. Cunningham, Royal Bailey Farnum, H. Nelson Goodman, Miss Antoinette Kraushaar, Robert G. McIntyre, Arthur G. McKean, Harley Perkins, Richard Rideout, George Sloane, Gayton Whitmore.

CATALOGUE

ALEXIS ARAPOFF, CAMBRIDGE, MASSACHUSETTS

1. ADAMS HILL, ANNISQUAM

$9\frac{1}{2} \times 16\frac{3}{4}$

Lent by the Artist

2. WHITE HOUSE, MALDEN

$9\frac{1}{4} \times 16\frac{1}{2}$

Lent by the Artist

3. THREE-STORY HOUSE, EVERETT

$17 \times 10\frac{1}{4}$

Lent by the Artist

ALICA ATKINSON, NORTH ANDOVER, MASSACHUSETTS

4. SNOW FLURRY

12×15

Lent by the Artist

5. FROST FARM NO. 1

12×15

Lent by the Artist

6. FROST FARM NO. 2

12×15

Lent by the Artist

WALTON BLODGETT, STAMFORD, CONNECTICUT

7. NEW HAVEN LINE

$14 \times 19\frac{1}{2}$

Lent by the Artist

8. VILLAGE STREET

$15\frac{3}{4} \times 19\frac{3}{4}$

Lent by the Artist

ADDISON GALLERY OF AMERICAN ART

9. SNOW SCENE, STAMFORD, CONNECTICUT

$13\frac{3}{4} \times 21\frac{3}{4}$

Lent by the Artist

SIDNEY M. CHASE, HAVERHILL, MASSACHUSETTS

10. RAILROAD CROSSING

18 x 24

Lent by the Artist

11. QUARRY

18 x 24

Lent by the Artist

12. DERRICK

18 x 24

Lent by the Artist

HOWARD A. COON, ANDOVER, MASSACHUSETTS

13. MERRIMACK VALLEY

16 x 20

Lent by the Artist

14. SHAWSHEEN RIVER

18 x 22

Lent by the Artist

15. ANDOVER LANDSCAPE

18 x 22

Lent by the Artist

CARL GORDON CUTLER, NEWTONVILLE, MASSACHUSETTS

16. BUCKS HARBOUR, MAINE

$17\frac{1}{2} \times 24\frac{1}{2}$

Lent by the Artist

17. REFLECTIONS, PENOBSCOT BAY

$19\frac{3}{4} \times 24\frac{3}{4}$

Lent by the Artist

A CONTEMPORARY WATER COLOR EXHIBITION

18. QUARRY ROAD, BROOKSVILLE, MAINE

$17\frac{1}{2} \times 24\frac{1}{2}$

Lent by the Artist

HELEN DICKSON, BOSTON, MASSACHUSETTS

19. MAINE SHORE

29 x 35

Lent by The Grace Horne Galleries

20. CHAMBERS STREET, BOSTON

$27\frac{1}{2} \times 30\frac{1}{2}$

Lent by The Grace Horne Galleries

21. DORY ON THE SHORE

28 x 31

Lent by The Grace Horne Galleries

GEORGE F. EARLE, STRATFORD, CONNECTICUT

22. ABOVE THE FALLS

$15\frac{3}{4} \times 22$

Lent by the Artist

23. BELOW THE FALLS

$20\frac{3}{4} \times 13\frac{7}{8}$

Lent by the Artist

24. SNOW COVER

14 x 20

Lent by the Artist

RALPH GRAY, BOSTON, MASSACHUSETTS

25. CRANBERRY PICKERS

$17\frac{1}{2} \times 21\frac{1}{4}$

Lent by the Guild of Boston Artists

26. MT. VERNON STREET

19 x $23\frac{1}{2}$

Lent by the Guild of Boston Artists

ADDISON GALLERY OF AMERICAN ART

27. THE HOME CAMP IN MARCH

16 $\frac{1}{2}$ x 21

Lent by the Museum of Fine Arts, Boston

BARTLETT H. HAYES, JR., ANDOVER, MASSACHUSETTS

28. THE ROOKERY

14 $\frac{1}{2}$ x 19 $\frac{1}{2}$

Lent by the Artist

29. THE MERRIMACK

14 $\frac{1}{2}$ x 19 $\frac{1}{2}$

Lent by the Artist

30. DOWN IN THE WOODS

19 $\frac{1}{2}$ x 14 $\frac{1}{2}$

Lent by the Artist

CHARLES HEINZ, PROVINCETOWN, MASSACHUSETTS

31. ALONG THE SHORE

20 x 25

Lent by the Federal Art Project

32. TREE IN THE DISTANCE

20 x 25

Lent by the Federal Art Project

33. LANDSCAPE

20 x 26 $\frac{3}{4}$

Lent by the Federal Art Project

STUART C. HENRY, PITTSFIELD, MASSACHUSETTS

34. NEAR THE SULPHUR PILE

15 x 20

Lent by Doll and Richards, Inc.

35. MARBLEHEAD

15 x 20

Lent by Doll and Richards, Inc.

A CONTEMPORARY WATER COLOR EXHIBITION

36. NIGHT ON JACOB'S LADDER

15 x 20

Lent by the Artist

CHARLES HOPKINSON, MANCHESTER, MASSACHUSETTS

37. NORTH SHORE, MASSACHUSETTS

24 x 31

Lent by The Grace Horne Galleries

38. OFF SHORE WATER

24 x 29

Lent by The Grace Horne Galleries

39. MANCHESTER BRIDGE

24 x 31

Lent by The Grace Horne Galleries

LEON HOVSEPIAN, WORCESTER, MASSACHUSETTS

40. GAS HOUSE LOT

14 x 20

Lent by the Federal Art Project

41. SUMMER

14 x 21

Lent by the Federal Art Project

42. CLAYTON STREET, SUNDAY

17 x 21

Lent by the Federal Art Project

PRESCOTT JONES, BOSTON, MASSACHUSETTS

43. CAPE ANN LANDSCAPE

19 x 42

Lent by The Grace Horne Galleries

44. FROM THE HIGH ROAD

22 x 30

Lent by the Federal Art Project

ADDISON GALLERY OF AMERICAN ART

45. LANDSCAPE DOWN EAST

16 x 20

Lent by the Federal Art Project

CHARLES KAESELAU, PROVINCETOWN, MASSACHUSETTS

46. THE POOL, WELFLEET

16 x 20

Lent by C. W. Kraushaar Art Galleries

47. EVENING

20 x 26

Lent by the Federal Art Project

48. FARMHOUSE

15½ x 23

Lent by the Federal Art Project

WALT KILLAM, NOANK, CONNECTICUT

49. DESTRUCTION No. 2

42 x 52

Lent by the Artist

50. BACK-COUNTRY, CONNECTICUT

24 x 30

Lent by the Artist

51. ROAD TO LANTERN HILL

24 x 30

Lent by the Artist

THOMAS LA FARGE, MT. CARMEL, CONNECTICUT

52. THE CREEK

19½ x 13

Lent by the Artist

53. SUNDAY AFTERNOON

29½ x 19½

Lent by the Artist

A CONTEMPORARY WATER COLOR EXHIBITION

54. DUNE

20 x 12 $\frac{1}{2}$

Lent by the Artist

HERBERT MEYER, DORSET, VERMONT

55. VERMONT

14 $\frac{1}{4}$ x 19 $\frac{1}{2}$

Lent by the Artist

56. DORSET MOUNTAIN

14 $\frac{1}{2}$ x 19 $\frac{1}{4}$

Lent by the Artist

57. TREES BY A BROOK

12 $\frac{3}{4}$ x 18 $\frac{1}{4}$

Lent by the Artist

WALDO PEIRCE, BANGOR, MAINE

58. GILMAN FALLS, MAINE

18 x 23 $\frac{3}{4}$

Lent by the Midtown Gallery, New York

59. HATCHET MOUNTAIN

13 $\frac{1}{2}$ x 19 $\frac{1}{2}$

Lent by the Midtown Gallery, New York

60. MAINE ICE HOUSE

13 $\frac{1}{4}$ x 18 $\frac{1}{2}$

Lent by the Midtown Gallery, New York

CHARLES HOVEY PEPPER, BROOKLINE, MASSACHUSETTS

61. SWAMP MAPLES, CONCORD, MASSACHUSETTS

14 x 21

Lent by the Artist

62. SKOWHEGAN, MAINE

14 x 21 $\frac{1}{2}$

Lent by the Artist

ADDISON GALLERY OF AMERICAN ART

63. LOON TIME, NORTHERN MAINE

14 x 21½

Lent by the Artist

A. LASSELL RIPLEY, LEXINGTON, MASSACHUSETTS

64. STEAM SHOVEL

17½ x 22½

Lent by the Guild of Boston Artists

65. ROLLING TAR

19 x 25

Lent by the Guild of Boston Artists

66. AFTER THE STORM

19½ x 25¼

Lent by the Museum of Fine Arts, Boston

PAUL SAMPLE, HANOVER, NEW HAMPSHIRE

67. THE RIVER FREEZES

21 x 28

Lent by The Grace Horne Galleries

68. THE RETURN OF THE HUNTER

20 x 25

Lent by The Grace Horne Galleries

69. GREY DAY, WHITE RIVER JUNCTION

22 x 30

Lent by The Grace Horne Galleries

CARL SAXILD, MELROSE, MASSACHUSETTS

70. COMPOSITION

20½ x 26½

Lent by the Artist

71. GLOUCESTER HARBOR

20½ x 26½

Lent by the Artist

A CONTEMPORARY WATER COLOR EXHIBITION

72. WEEDS AND HILLS

$20\frac{1}{2} \times 25\frac{1}{2}$

Lent by the Artist

KARL SCHADLICH, FITCHBURG, MASSACHUSETTS

73. WEATHERBEATEN, WEST TOWNSEND

$16\frac{1}{4} \times 12\frac{3}{8}$

Lent by the Artist

74. CHAPEL, ISLE OF SHOALS

$19\frac{1}{2} \times 15\frac{1}{4}$

Lent by the Artist

75. EAST YARDS, FITCHBURG

$9\frac{3}{8} \times 13\frac{5}{8}$

Lent by the Artist

VERNON SMITH, PROVINCETOWN, MASSACHUSETTS

76. COUNTRY STORE

15×20

Lent by the Federal Art Project

77. EDGE OF THE ROAD

16×20

Lent by the Federal Art Project

78. A GRAY ROAD

15×19

Lent by the Federal Art Project

KATHERINE STURGIS, CAMBRIDGE, MASSACHUSETTS

79. MOUNTAINS, SOUTHERN VERMONT NO. I

$11\frac{1}{2} \times 16$

Lent by Goodman Walker, Inc.

80. GLOUCESTER HARBOUR FROM A HILLTOP

15×22

Lent by Goodman Walker, Inc.

ADDISON GALLERY OF AMERICAN ART

81. OLD GRANITE DERRICKS, ROCKPORT

$10\frac{3}{4} \times 15\frac{1}{2}$

Lent by Donald B. Willson, West Medford

HARRY SUTTON, JR., NORTH ANDOVER, MASSACHUSETTS

82. SPRING FRESHET

15 x 21

Lent by the Artist

83. NORTH ANDOVER, WINTER

17 x 21

Lent by the Artist

84. AUTUMN COLOR

15 x 21

Lent by the Artist

WINFIELD SCOTT THOMAS, HAVERHILL, MASSACHUSETTS

85. WHITTIER'S BIRTHPLACE

$18\frac{3}{4} \times 24\frac{3}{4}$

Lent by the Artist

86. THE OCTAGON HOUSE

$18\frac{3}{4} \times 24\frac{3}{4}$

Lent by the Artist

87. THE OLD COLONIAL

$18\frac{3}{4} \times 24\frac{3}{4}$

Lent by the Artist

RUSSELL WEST, BOSTON, MASSACHUSETTS

88. STORAGE PLANT

16 x 20

Lent by the Federal Art Project

89. ABSTRACTION

16 x 20

Lent by the Federal Art Project

A CONTEMPORARY WATER COLOR EXHIBITION

90. BEACH

16 x 20

Lent by the Federal Art Project

FREDERIC WHITAKER, AUBURN, RHODE ISLAND

91. BROWN'S BARN

$21\frac{1}{2} \times 15\frac{3}{4}$

Lent by the Artist

92. THE BRIDGE

$15\frac{1}{2} \times 21\frac{1}{2}$

Lent by the Artist

93. JANUARY MURK

$15\frac{3}{4} \times 21\frac{3}{8}$

Lent by the Artist

JOHN WHORF, BOSTON, MASSACHUSETTS

94. RAINY STREETS

22 x 29

Lent by The Grace Horne Galleries

95. BEACON HILL, WINTER

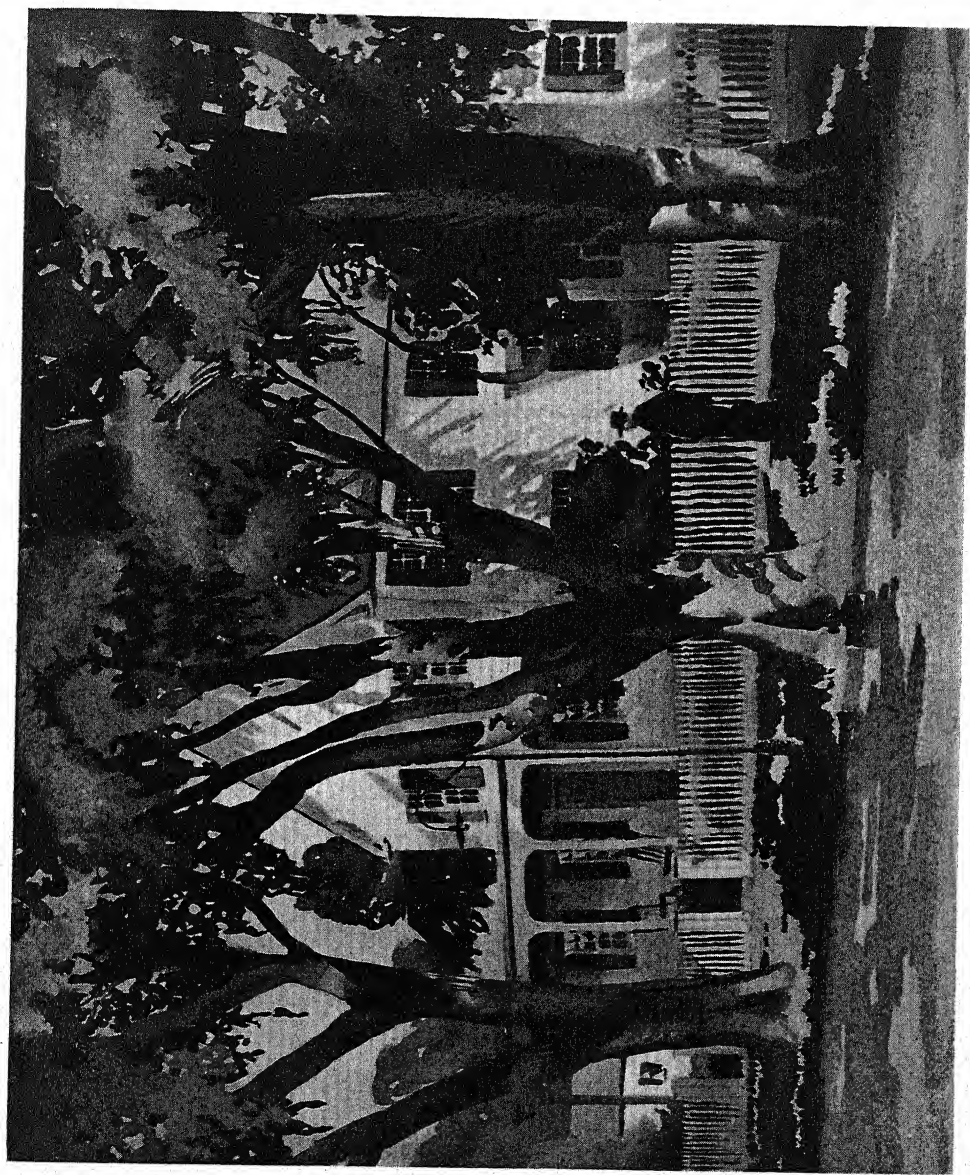
22 x 29

Lent by The Grace Horne Galleries

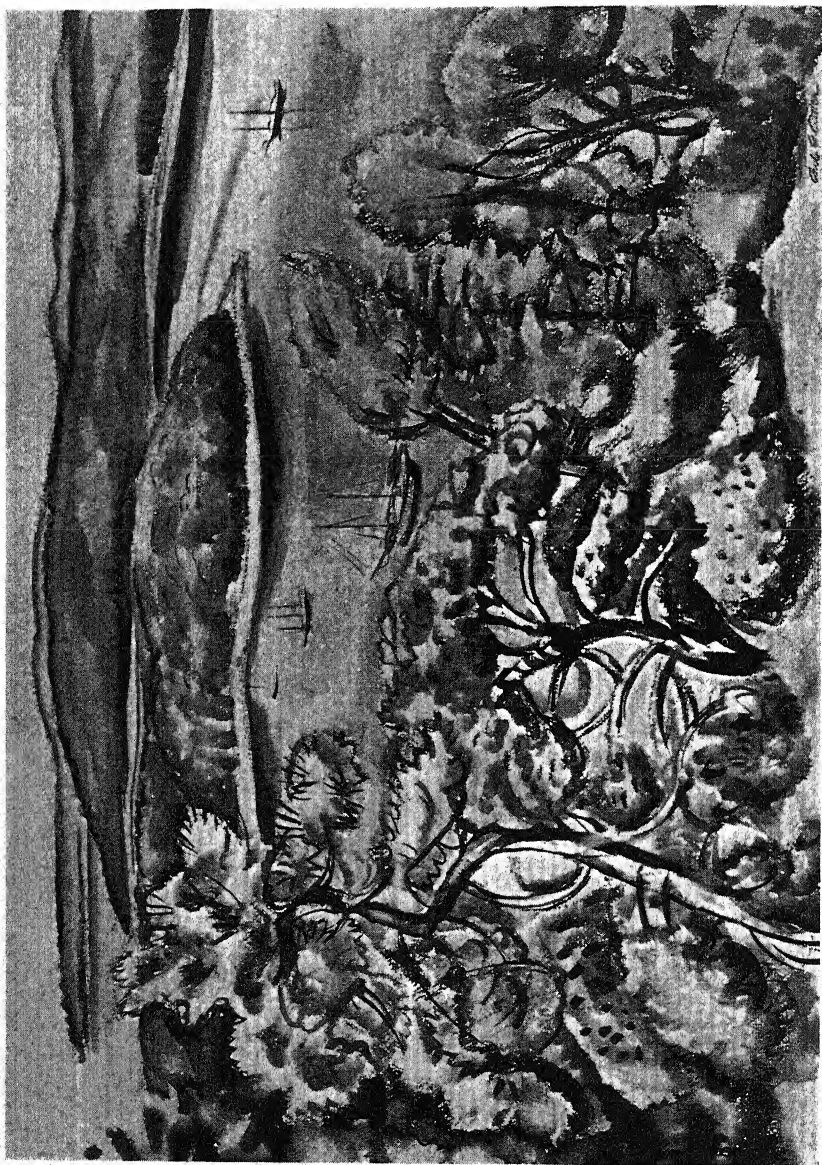
96. WINTER, NORTH BOSTON

$15\frac{1}{2} \times 22$

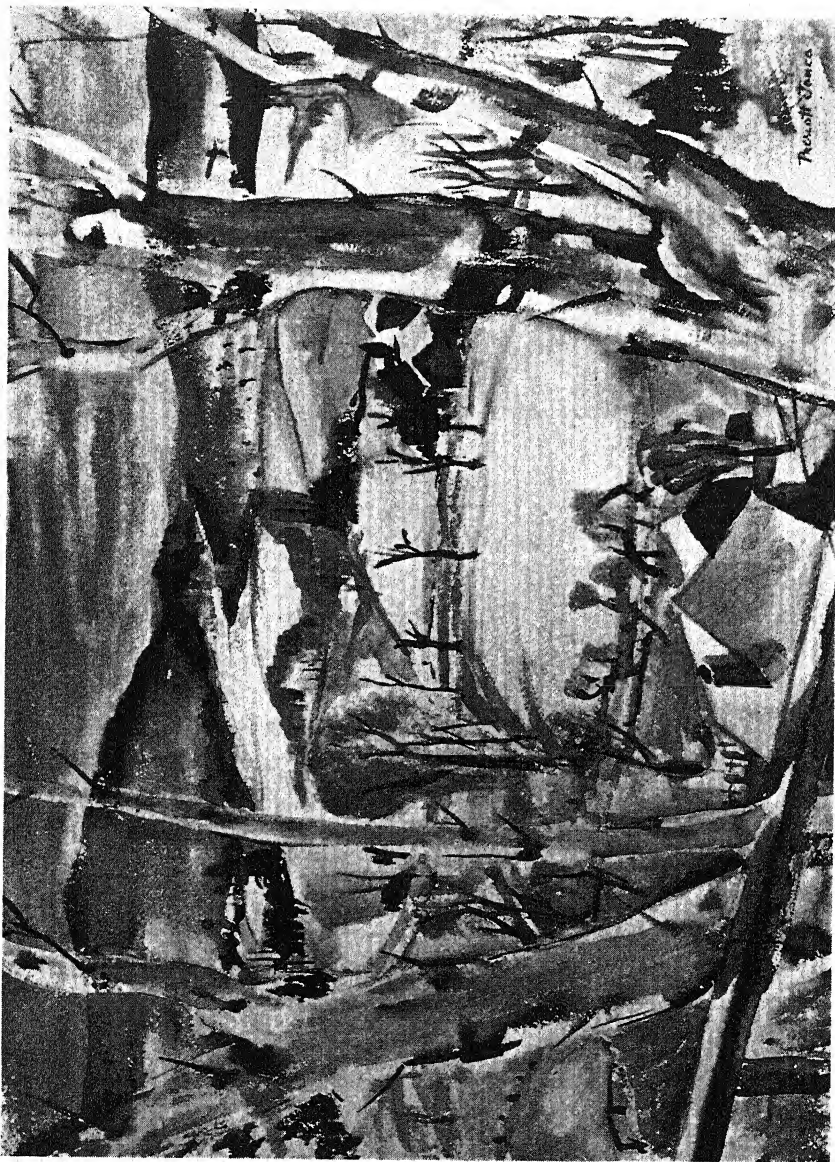
Lent by the Museum of Fine Arts, Boston



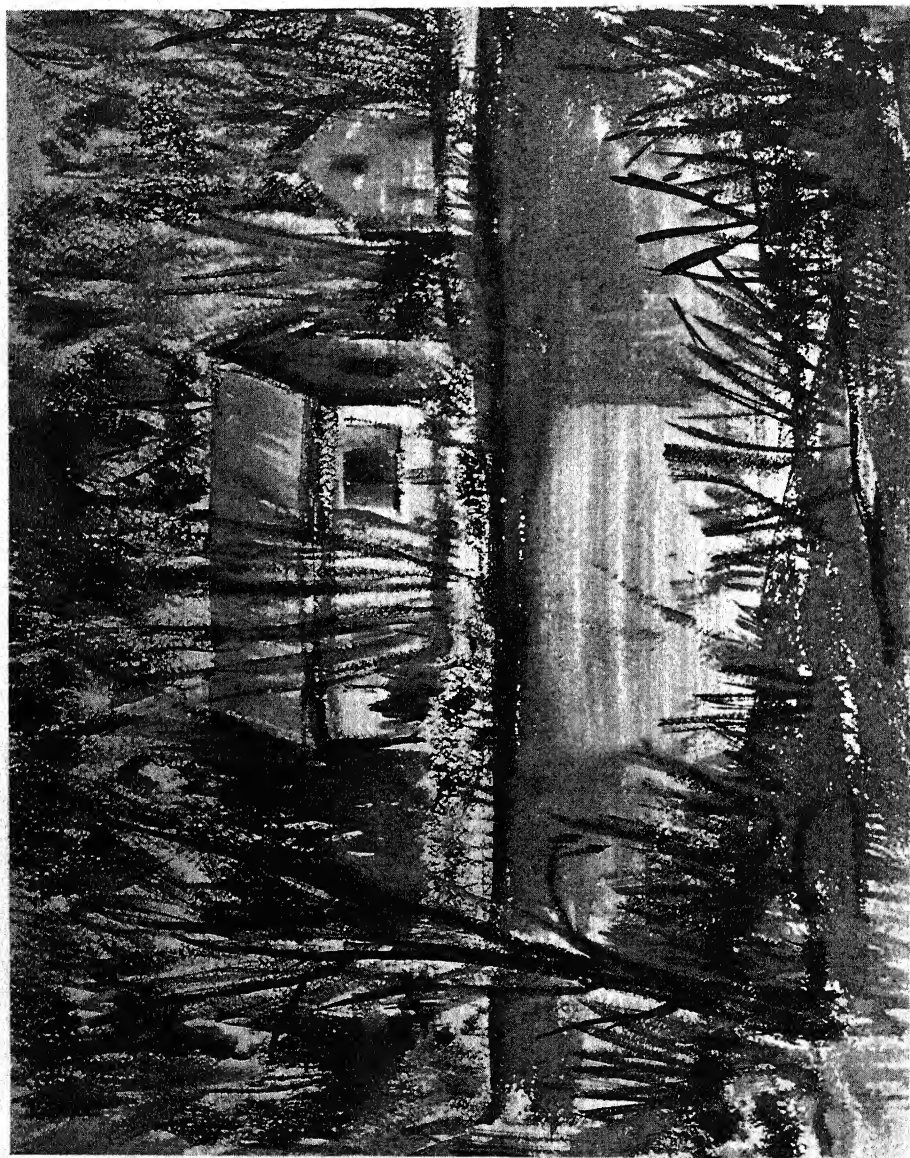
8. VILLAGE STREET
WALTON BLODGETT



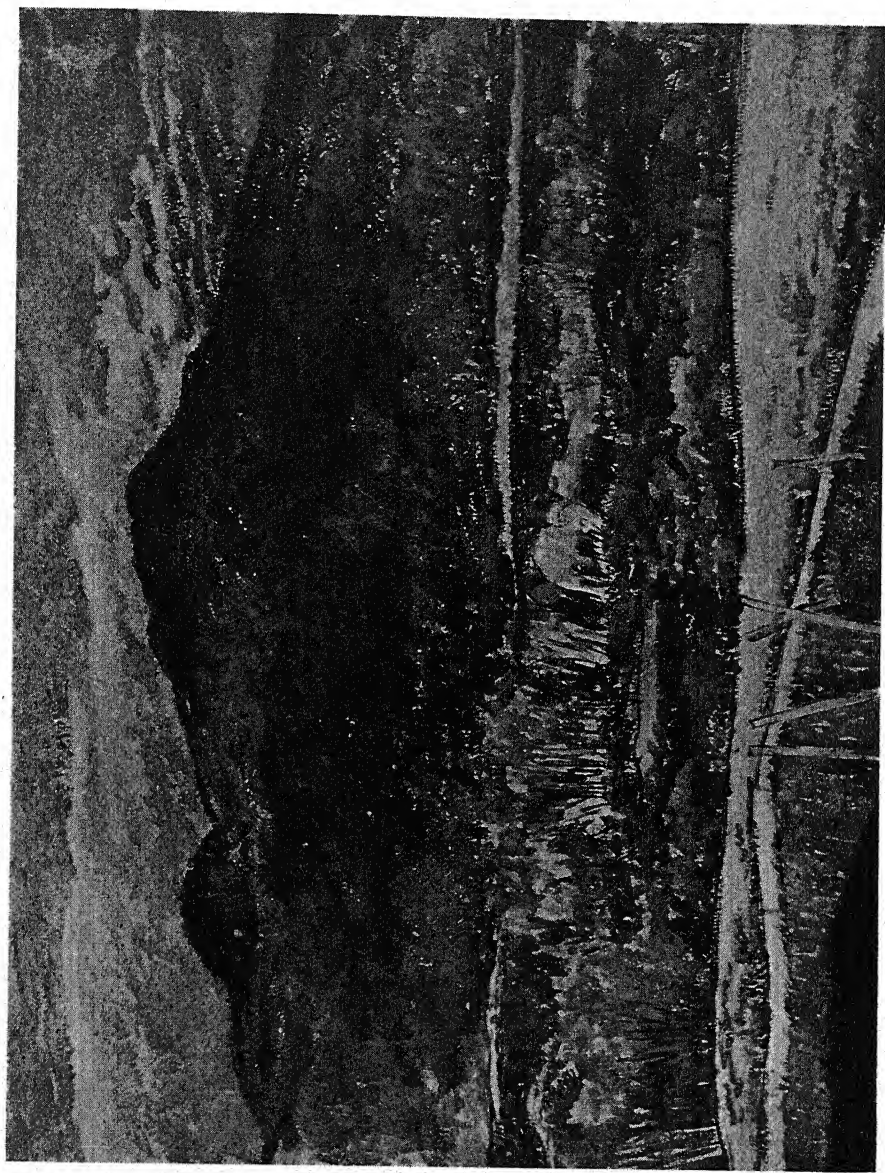
16. BUCKS HARBOUR, MAINE
CARL G. CUTLER



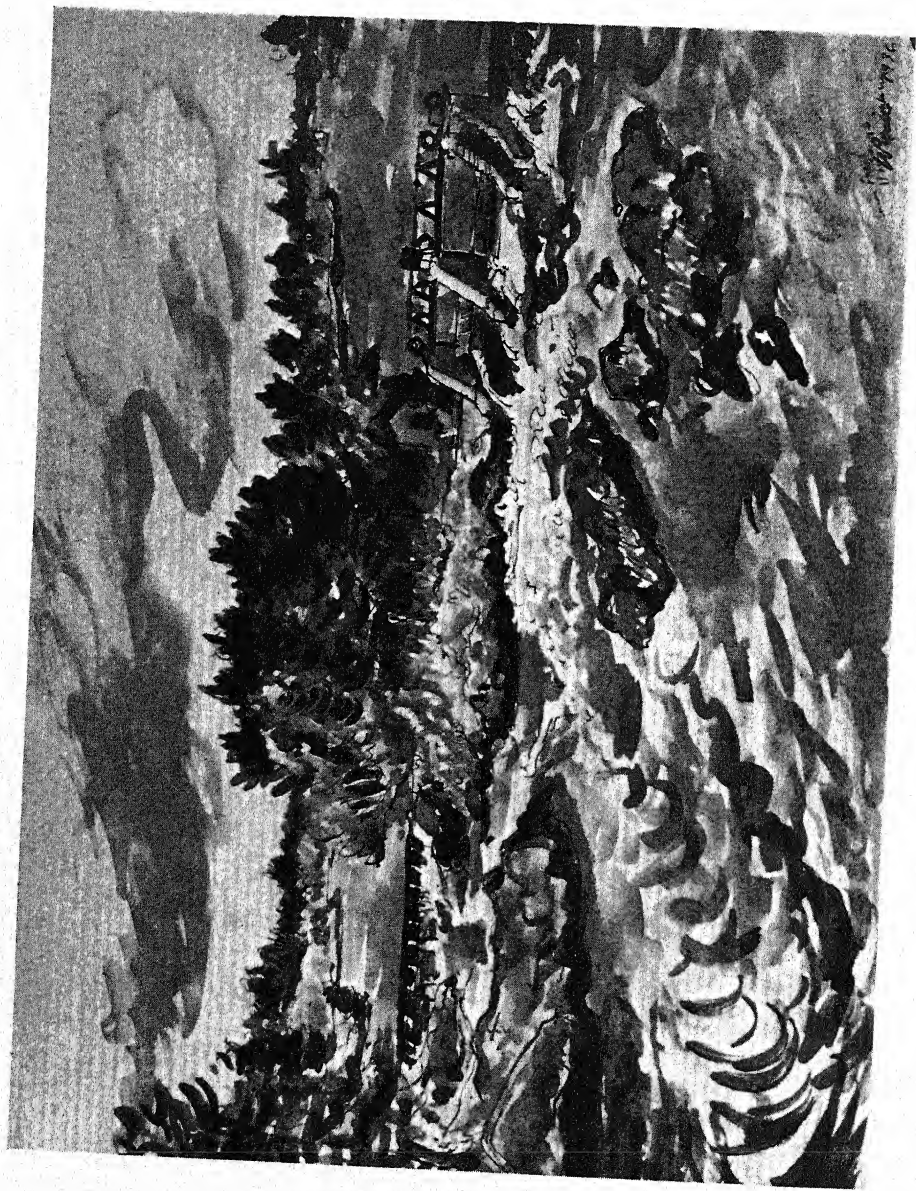
44. FROM THE HIGH ROAD
PRESCOTT JONES



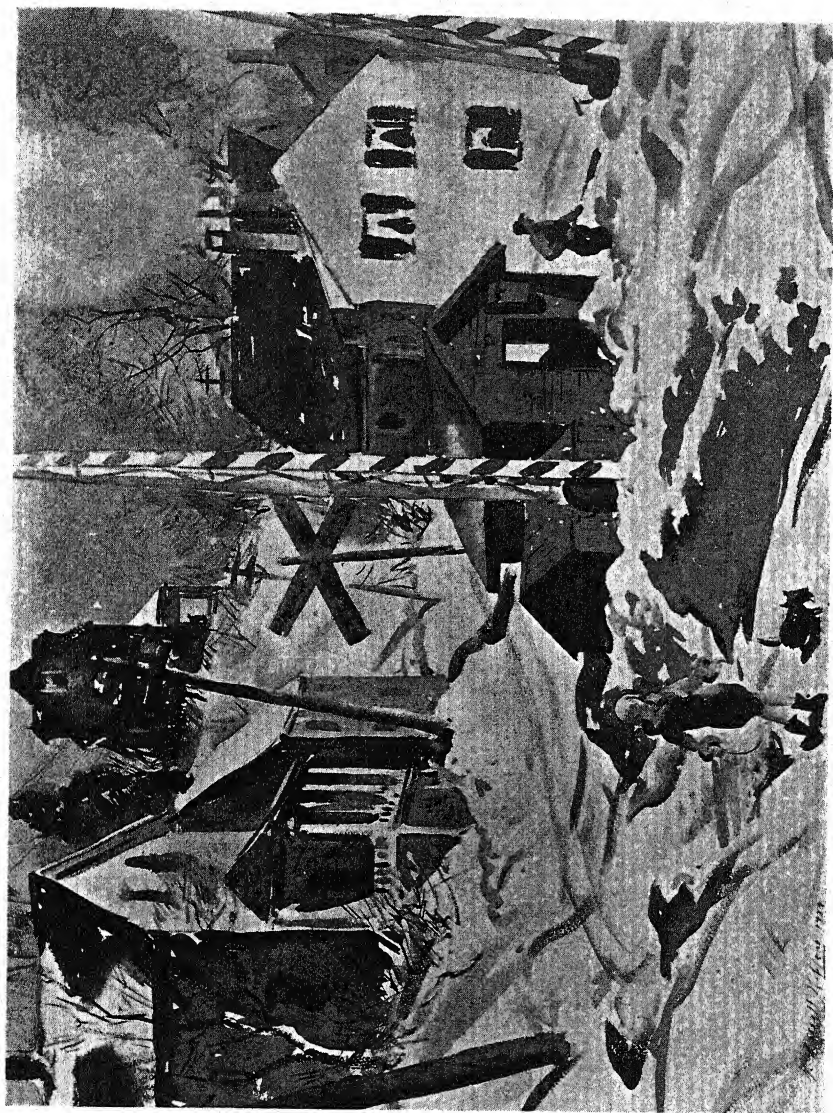
46. THE POOL, WELFLEET
CHARLES KAESELAU



56. DORSET MOUNTAIN
HERBERT MEYER



58. GILMAN FALLS, MAINE
WALDO PEIRCE

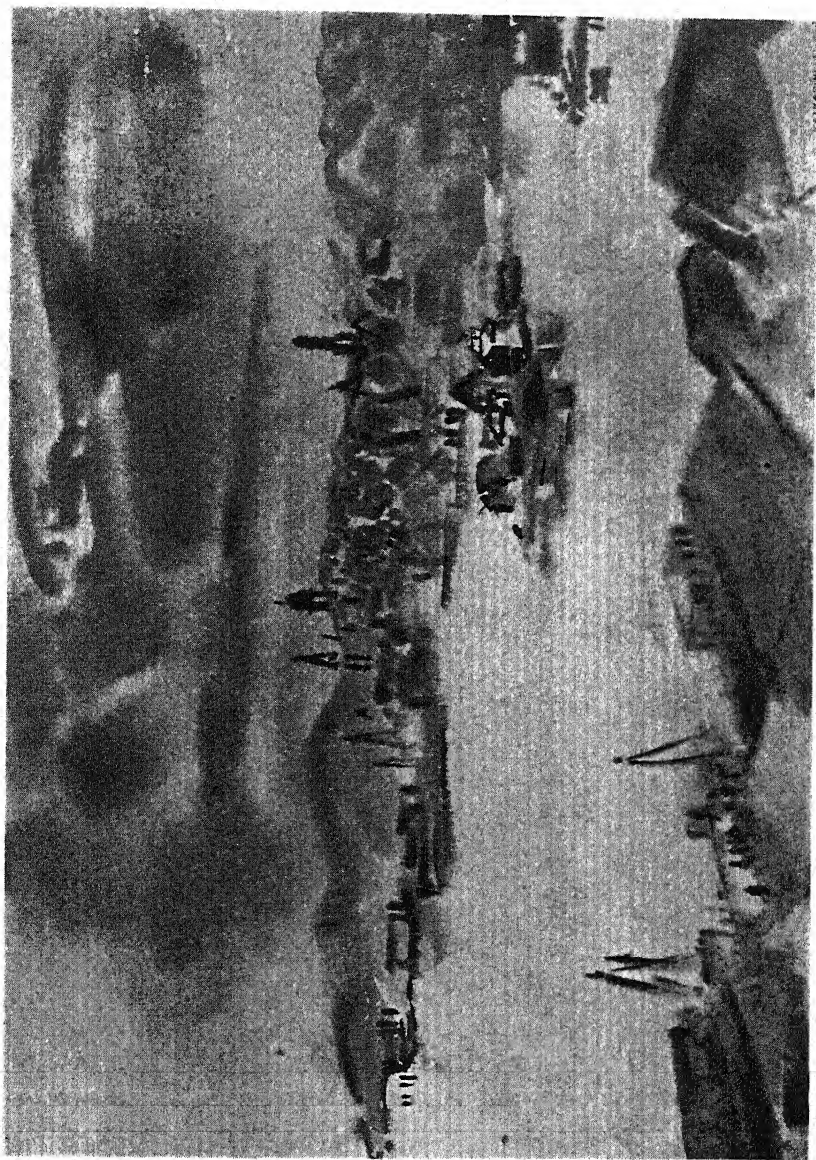


66. AFTER THE STORM

A. LASSELL RIPLEY

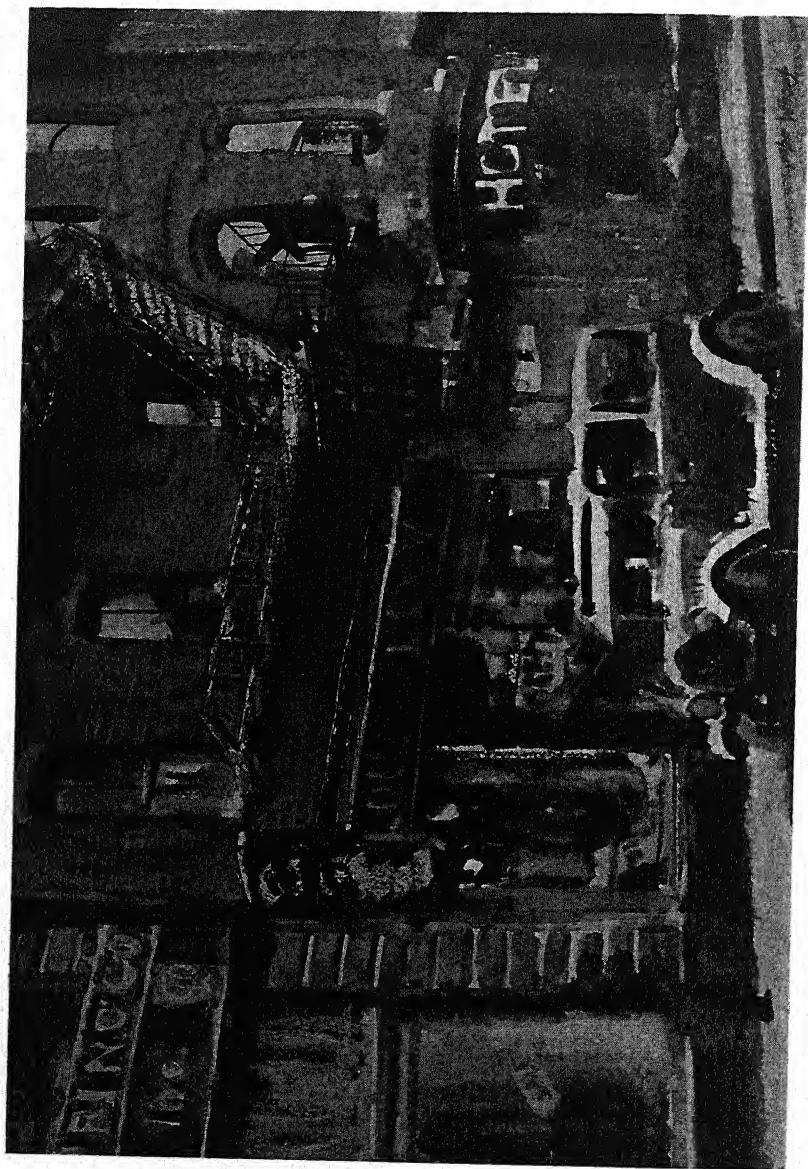


69. GREY DAY, WHITE RIVER JUNCTION
PAUL SAMPLE



80. GLOUCESTER HARBOUR FROM A HILLTOP

KATHERINE STURGIS



96. WINTER, NORTH BOSTON
JOHN WHORF

THE ADDISON GALLERY OF AMERICAN ART

THE ADDISON GALLERY was established as a department of Phillips Academy, Andover, in 1930 by a gift from the late Thomas Cochran, Esquire, in memory of Mrs. Keturah Addison Cobb. The museum building includes fifteen exhibition galleries, studio, classrooms, shop and storage rooms. The collections, limited by the deed of gift to American art, are now comprised of: a comprehensive collection of paintings in oil and water color, prints and drawings by American artists, outstanding in its representation of the nineteenth century; a small collection of American sculpture; a permanent display of Early American portraits, prints, silver, glass, pewter and furniture; models of American ships of the sailing era built to uniform scale. Loan exhibitions are held throughout the year.

The Addison Gallery is located on the Phillips Academy campus in Andover, Massachusetts, on Route 28, twenty-one miles north of Boston. It is open at all times free to the public.

Hours:

Weekdays	9 to 5
Sundays	2:30 to 5

During July and August, weekday hours are 11 to 5
Closed on July 4th, Labor Day, December 25th, and
January 1st. Sunday hours on other national holidays.

ART IN NEW ENGLAND

PAINTINGS DRAWINGS PRINTS

FROM

PRIVATE COLLECTIONS

IN

NEW ENGLAND

MUSEUM OF FINE ARTS, BOSTON

JUNE 9 TO SEPTEMBER 10, 1939

PRINTED AT THE HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS, U.S.A.

FOREWORD AND EXPLANATION

THIS exhibition aims at giving some idea of the pictorial riches in New England collections as they exist today. Naturally, it does not claim to be in any way comprehensive. For various reasons several important works of art could not be included, and there must be many paintings, drawings and engravings, at least as fine as those on exhibition which are unknown to the organizers.

Many of the works exhibited come from collections recently formed or recently established here. Others are drawn from collections formed many years ago — collections which in some cases date back to the time when the bringing together of fine works of art first became an active interest in New England. So, in a measure, the exhibition may serve to indicate how collectors' tastes and standards have varied since those days. But if that aspect of the cultural life of New England is to be understood, to the study of the exhibition must be joined that of the collections in museums throughout New England, whose walls are standing witness to the enthusiasm and generosity which have inspired private collectors through many generations.

The catalogue is divided into four sections; paintings and pastels, water colors and drawings, engravings, and illustrated books. In each section, the arrangement is alphabetical according to artists. The sizes are given in inches and centimeters, height preceding width. The attributions are those of the lenders, differing opinions being recorded in the literary references or in notes.

The history of the exhibits has been given as far as possible, but is in some cases uncertain and very incomplete. The Museum, therefore, would be most grateful for corrections and further information.

HIDDEN TREASURE

THE FURNISHING of the habitations of men bears an inevitable resemblance to the furnishing of their minds. Taste and opportunity place their limits, restricted or extended, on these furnishings. The two limiting elements are not always co-existent, yet frequently they proceed hand in hand. Here in New England — new indeed in relation to the older world, but old in comparison with many other regions of America — the process, in historic terms, has been reasonably visible.

Were an Asmodeus in successive periods to lift the roofs from New England houses and expose all within, the revelations would tell a story full of meaning. The houses of the earliest days were bare. The newcomers were abundantly occupied with subduing the wilderness about them. There were a few adornments brought from England, and a few books, shown by Professor Morison to have been not wholly theological. Beauty in forms of native creation found its first expression in silver and furniture. In the eighteenth century there was a blossoming of portraiture, passing through hard-visaged stages, on to Smibert, Blackburn, and, finally, Copley. The men and women who sat for these painters clearly represented a society in which the amenities had begun to flourish.

In the early decades of the nineteenth century the roof-lifter would have disclosed objects hitherto unfamiliar. Besides the spinning-wheels and pewter of the earliest days, the subsequent handiwork of silversmiths and cabinet-makers, of Rhode Island as well as Massachusetts, the portraits of increasing beauty — for Stuart had then come upon the scene — there were the spoils of the Orient. Lowestoft china, lacquered cabinets, ivory pagodas — with such enrichments not only the Boston, Salem, and Providence shipmasters who trafficked with the Far East but also their kinsfolk and friends could now adorn their houses. There was, moreover, a larger commerce with the Mediterranean, and spirited young men began to make the grand tour and to bring home, together with an ampler taste, works of art, frequently copies of masterpieces of European painting. The pictures of New England ships, by Chinese and French painters, paled beside these acquisitions.

Almost precisely fifty years before the Boston Museum of Fine Arts was opened in 1876, the Boston Athenæum, now for more than fifty years primarily a library, was also a gallery of art, the only local museum of its kind. Its annual exhibits, which began in 1827, chiefly of paintings, were events of the liveliest interest. Never before had the community, so desirous of self-improvement, been confronted with so definite a challenge, from a fresh quarter, to dilate with the right emotion. The local poets burst into song; the sensitive spirits of both sexes fluttered with excitement. The catalogues of these early exhibitions provide substantial material for a comparative study of taste in New England a hundred years ago and to-day.

Because the pictures and pieces of sculpture shown in these exhibitions, which continued into the 1870's, were lent by private persons, and also were placed on view by individual artists and by collectors who wished to sell their wares, they represented, year by year, both what came out of the houses of Boston and what into them. Pictures copied in the galleries of Europe held a large place in the exhibits of certain years. There was none too critical a discrimination between copies and originals, for the Catalogue of the 1830 "Gallery" contained this announcement: "The Committee have not undertaken in any instance to designate the names of the Authors of Works ascribed to the old Masters, but have invariably adopted the names indicated by their respective owners" — an instance, obviously, of *Caveat* not only *Emptor* but *Spectator*.

More important than the copied paintings, for the present purposes of comparison, were the originals, often by local painters now but dimly known to fame. The naïveté of the time is suggested by the story-telling titles of many pictures, and by their frequent documentation, whether at the instance of the Athenæum committee or of the artists themselves, by appropriate quotations, — as, for example, with Alvan Fisher's "Angling for Trout," beneath the title of which appeared two stanzas of verse, each ending,

Sir Isaac, of thee
A follower I'll be
So long as the waters descend to the sea.

There was, however, much that accounted, with entire validity, for the seriousness with which these exhibitions were taken. If the stay-at-home painters and picture-lovers were gaining their acquaintance with the best in art largely through copies from abroad, there was a growing realization of

Europe and its treasures of beauty by contact with artists, exhibiting their pictures here, who themselves were in touch with both worlds, the old and the new. Copley and Stuart had painted both in England and in Boston. Like Ticknor, Longfellow, Willis, and others in the field of letters, there were in the field of art such agents of liaison with Europe as Allston, the Greenoughs (Horatio and Richard), with others, precursors of Story, Hunt, and the larger company of more recent figures, headed by Sargent, at home in his art, like Henry James in his, on either side of the Atlantic. In all this bringing of Europe to New England an influence of far-reaching potency must be remembered — the influence of Charles Eliot Norton, appointed Professor of the History of Art at Harvard in 1875, just before the Athenæum gave place in Boston to the Museum of Fine Arts for the growth of which it was more obviously capable. The gospel of art needed its apostle of appreciation.

Now Asmodeus has been at work again, disclosing in the present exhibition the hidden treasure of many New England houses. Taste and opportunity have advanced, even during the past century, beyond all calculations that were possible when the Athenæum exhibits were first winning their fruitful place in the artistic life of the community. The more personal influences to which allusion has been made gave their own impetus to this progress. In Boston and other New England cities admirable museums have established themselves, largely through the benefactions of private collectors. These museums, in our democratic society, have come to be the mediums through which the generous possessors of objects of beauty share their enjoyments and satisfactions with all and sundry.

Inhabitants of New England and wayfarers in this summer of 1939 will gain from the works of art now and here assembled from many private collections a fresh sense of an enlightenment of long growth and brilliant culmination. An ingratiating dealer who exhibited his collection of "Great Masters" at the Athenæum in 1833 commended them, with dubious syntax, to the public in terms with which, *mutatis mutandis*, these introductory remarks may be brought to a close:

"The proprietor in placing these choice works before a public so duly celebrated for its liberal patronage of the intellectual refinements of life believes it superfluous to add eulogy to the excellence of this collection, from a confidence that their merits will be justly appreciated."

M. A. DE WOLFE HOWE

The Trustees of the Museum of Fine Arts wish to express their gratitude to the following lenders whose generosity has made the exhibition possible:

John S. Ames
Mr. and Mrs. George L. Batchelder
John Nicholas Brown
Miss Ellen T. Bullard
Mrs. Harvey H. Bundy
Mr. and Mrs. Paul W. Cooley
Mrs. T. Jefferson Coolidge
William A. Coolidge
Mrs. Alan Cunningham
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MUSEUM OF FINE ARTS, BOSTON

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Mr. and Mrs. Arnold Whitridge
Miss Gertrude Whittemore
J. H. Whittemore Company
Wayland Wells Williams
Mr. and Mrs. Joseph Winterbotham
Several Anonymous Lenders

PRIVATE COLLECTIONS IN NEW ENGLAND

The Trustees would also like to thank the following for their assistance in assembling and cataloguing the exhibition: A. Everett Austin, Jr., Carroll Carstairs, Perry B. Cott, Eleanor L. Cunningham, Dr. Alexander Dorner, Miss Doris E. Foote, Lloyd Goodrich, C. E. Jones, Miss Antoinette Kraushaar, Robert M. Levy, Robert C. McIntyre, John M. Phillips, Daniel Catton Rich, Charles H. Sawyer, Theodore Sizer, Francis H. Taylor, John S. Thacher and the Staff of the Fogg Art Museum, Robert C. Vose, Maynard Walker, Harris Whittemore.

Special thanks are due to Mr. M. A. De Wolfe Howe for his kindness and generosity in writing the introduction to the catalogue, so felicitously entitled *Hidden Treasure*.

CATALOGUE

Oil Paintings and Pastels

ATTRIBUTED TO ANDREA DA FIRENZE (ANDREA BUONAIUTI)

Florentine School. Known activity 1343 to 1377.

I PIETÀ

PL. I

Christ is standing in the tomb, the marks of the nails visible on his hands. The Virgin, in a scarlet robe, holds his head. Gold background.

Tempera on panel. 14 $\frac{5}{8}$ x 11 $\frac{5}{8}$ in. (37.2 x 29.5 cm.).

EXH.: Worcester Art Museum, Jan. 1933; Cleveland Museum of Art, June-Oct. 1936, No. 111; Fogg Art Museum, Cambridge, Mar. 1939.

LIT.: Berenson, *Dedalo*, Aug. 1931, 1067 (repr. 1064); Berenson, *Italian Pictures of the Renaissance*, 1932, 11; Cleveland Museum of Art, *Catalogue Twentieth Anniversary Exhibition*, 1936, 50; E. Sandberg Vavalà, *Early Italian Paintings in the Collection of Frank C. Smith, Jr.*, in *Worcester Art Museum, Annual*, 1937-38.

REPR.: Worcester Art Museum, *Bulletin*, XXIII, 1933, No. 4, 143.

Andrea da Firenze has comparatively recently been identified as the painter of the well known frescoes in the Spanish Chapel, Sta. Maria Novella, Florence, which were long a subject of controversy. Berenson (*Dedalo*, *loc. cit.*) regards the picture on exhibition as certainly by the same hand as an *Annunciation* in the Accademia, Florence (repr. Van Marle, *Italian Schools of Painting*, III, fig. 303), which he considers an early work by Andrea, working under the influence of Agnolo Gaddi. In the 1932 *Italian Pictures* (*loc. cit.*) he lists the painting as by Andrea da Firenze (?). Sandberg Vavalà accepts the identity of authorship of the two pictures, but considers the *Annunciation* unlike the work of Andrea.

LENT BY Frank C. Smith, Jr., Worcester, Massachusetts.

STUDIO OF PEDRO NICOLÁN AND MARZAL DE SAS; AND A FOLLOWER OF THE ARTÉS MASTER

Spanish School. Active 15th and 16th centuries.

2 ST. LUCY

PL. I

The Saint stands facing the spectator, her head slightly left, in front of a throne with round arches and crocketed pinnacles. In her right hand she holds the palm of martyrdom, in her left an open book. Gold background. Tempera on panel. 53 x 28 in. (134.5 x 71 cm.).

COLL.: Said to have come from the Convent of St. Clare, Ubeda, near Granada; with Celestino Dupont, Seville, Spain; 1924 Mrs. William H. Clarke. Acquired by present owner 1932.

LIT.: Post, *History of Spanish Painting*, VI, Part I, 336-342. Repr. fig. 139. Professor Post (*loc. cit.*) considers that originally the painting was the central panel of an altarpiece executed in the fifteenth century in the studio of Pedro Nicolán and Andrés Marzal de Sas, the form of which is still discernible, and relates it to a St. Barbara in the Bosch Collection, Barcelona. Beneath the book can be seen a plate carrying eyes, a regular attribute of St. Lucy. Early in the 16th century, the picture was repainted by some follower of the Artés Master, so called from an altarpiece in the Museum of Valencia, ordered by the Artés family. He has attempted to make the painting sweeter and more elegant; and, Mr. Post suggests, to transform the figure into a St. Cecilia, indicated by what appear to be notes of music in the book.

LENT by Karl E. Weston, Williamstown, Massachusetts.

SIR WILLIAM BEECHEY, R.A.

British School. 1753 Burford, Oxfordshire — 1772 London — 1783-86 Norwich — London 1839.

3 SELF-PORTRAIT

PL. II

Seated, half-length, facing the spectator, wearing a black cloak, and high crowned beaver hat.

Oil on canvas. 30 x 25 in. (76 x 63.5 cm.).

COLL.: Mrs. F. A. Hopkins (grand daughter of the artist).

LIT.: Roberts, *Sir William Beechey*, 1907, 189 (repr. 22).

Perhaps the *Portrait of the Artist* exhibited by Agnew, 1901, No. 9. Has always been assumed to be by Beechey, but Roberts (*loc. cit.*) thinks it is probably by R. Rothwell, an Irish painter, who in 1854-55 worked in Boston and of whom there is a self portrait in the Art Institute of Chicago.

LENT BY Dr. Frederick L. Jack, Boston, Massachusetts.

BERNARDO BELLOTTO

Venetian School. Nephew of Antonio Canale (Canaletto) from whom he took the name of Canaletto after leaving Italy.

1720 Venice — various part of Italy — 1747 Dresden — 1759 Vienna — 1761 Munich — 1762 Dresden — Warsaw 1767.

4 CASTLE OF KÖNIGSTEIN

PL. III

On the right is the Brunnenhaus, in front of it washing hung and laid out to dry. On the left, further back, the Magdalenburg. In the distance, the valley of the Elbe.

Oil on canvas. 19 x 31¼ in. (48 x 79.5 cm.).

The castle of Königstein on the Elbe, twenty miles south of Dresden, dates from the 16th to the 18th century. A larger version (47 x 97 cm.) of the picture is in the Schönborn Collection, Vienna; another of the same size (from the Winckler Collection, Dresden, and later in the Dreyfus Collection, Frankfort) may be the picture exhibited (*cf.* Fritzsche, *Bernardo Bellotto*, 1936, 117).

LENT BY Mr. and Mrs. Paul W. Cooley, Hartford, Connecticut.

GEORGE WESLEY BELLOWES

American School. 1882 Columbus, Ohio — New York 1925.

5 THE CIRCUS

PL. III

Inside a circus tent, attention is focussed on the ring, where a girl in orange ballet skirt rides standing on the back of a white horse. Clowns are grouped around the ring, and trapeze artists are in the air to either side. Signed lower right: *Geo Bellows*.

Oil on canvas. $34 \times 43\frac{3}{4}$ in. (86×111 cm.).

COLL.: With Marie Sterner; Robert Treat Paine, 2nd., Boston.

EXH.: Carnegie Institute, Pittsburgh, *17th Annual Exhibition*, 1913, No. 23 (repr.); Art Institute of Chicago, *Bellows*, 1914-15, No. 1 (repr.); Metropolitan Museum, N. Y., *Bellows*, 1925, No. 16 (repr.).

REPR.: Bellows, Emma S. *The Paintings of George Bellows*, No. 35.

Painted in New York in the summer of 1912, from sketches made at a "Society" circus at Montclair, New Jersey. Received Honorable Mention, Carnegie Institute, 1913.

LENT BY Mrs. Thomas N. Metcalf, Boston, Massachusetts.

RICHARD PARKES BONINGTON

British School. 1802 Arnold, Nottinghamshire — Calais — Paris — 1826 Italy — London 1828.

6 A. HILLSIDE

PL. IV

Low hills extend into the left background, patterned with blue-green and yellowish fields. On the near hill, a windmill, on one in the distance, a castle. Trees to the right and left; cows and figures in the foreground, including a woman in a brilliant red petticoat. Gray sky. Signed: *R. P. B.*

Oil on canvas. $7\frac{1}{2} \times 16$ in. (19×40.7 cm.).

COLL.: Mrs. Samuel D. Warren, Boston, sold American Art Galleries, N. Y., Jan. 7, 1903, No. 62, bought S. P. Avery, Jr.

EXH.: Museum of Fine Arts, Boston, *Collection, Late Mrs. Warren*, 1902, No. 5.

LENT BY Mrs. Samuel D. Warren, 3rd., Boston, Massachusetts.

SCHOOL OF BRUGES, XV CENTURY

7 THE ANNUNCIATION

PL. V

The Virgin, in blue, stands before a *prie-dieu*, decorated with a carving of St. Michael slaying the dragon. In her hand is an illuminated manuscript. The angel, in white, holds a white lily. The dove descends from above on golden rays. The hangings of the bed in the background are pale crimson. The floor is strewn with blue, red, and white flowers.

Oil on panel. $17\frac{1}{2} \times 14\frac{1}{2}$ in. (44.5 x 37 cm.).

COLL.: Prince Hohenzollern-Sigmaringen; Mortimer Schiff (sold Christie's June 24, 1938, No. 68).

EXH.: Alte Pinacothek, Munich, 1928; Worcester Art Museum, *Flemish Exhibition*, 1939, 16; Philadelphia Museum of Art, *Flemish Exhibition*, 1939, 16.

The as yet unidentified painter of this panel was influenced by Roger van der Weyden in his later phase, and perhaps by Memling. The panel may be dated between 1460 and 1470.

LENT BY Aldus C. Higgins, Worcester, Massachusetts.

MARY CASSATT

American School. 1845 Allegheny City, Pa. — 1869 Paris — Mesnil-Théribus, Oise, France 1926.

8 CARESSE MATERNELLE

PL. VIII

A mother in a gray dress, seated on a mahogany sofa covered with lemon yellow, holding a child in a red dress and white smock who kneels on her lap. Beyond, a gray-green wall and a bright green landscape to right. Signed lower left: *Mary Cassatt*.

Oil on canvas. $36\frac{1}{2} \times 29$ in. (92.8 x 73.8 cm.).

COLL.: with Durand-Ruel; J. M. Longyear; bought by present owner at auction from Mrs. Longyear's estate.

EXH.: Manchester, England, *Impressionists*, 1907-08, No. 68; Royal Acad-

MUSEUM OF FINE ARTS, BOSTON

emy of Arts, Berlin (also Munich Art Society), *American Art*, 1910; Institute of Modern Art, Boston, *Boston Collections*, 1937.

LENT BY Miss Aimée Lamb.

9 MATERNITY

PL. VIII

A mother three-quarters length, half right, seated in a white dress with red flowers. On her lap she holds a blond child in a white dress who caresses the mother's chin with her right hand. In the background, a washstand with a pitcher, a bowl, and a window. Signed lower left: *Mary Cassatt*.

Oil on canvas. 35 x 24 $\frac{1}{4}$ in. (83 x 64 cm.).

COLL.: with Durand-Ruel; George Viau, Sale Paris, Mar. 4, 1907, No. 9 (repr.); Sears, Boston.

EXH.: Art Institute of Chicago, *Mary Cassatt Memorial*, 1926-27; Carnegie Institute, Pittsburgh, *Mary Cassatt Memorial*, 1928. Institute of Modern Art, Boston, *Boston Collections*, 1937; Museum of Fine Arts, Boston, 1938.

REPR.: *Emporium*, XXVI, July 1927, frontispiece.

LENT Anonymously.

PAUL CÉZANNE

French School: 1839 Aix-en-Provence — Paris — Aix 1906.

10 MADAME CÉZANNE IN A RED ARMCHAIR

PL. VII

Seated three-quarter length, front face, hands folded, wearing a blue jacket, striped gray-blue skirt. The background of olive-yellow with blue flowers.

Oil on canvas. 28 $\frac{1}{2}$ x 22 in. (72.5 x 56 cm.).

COLL.: Egisto Fabbri, Florence; with Paul Rosenberg, Paris; Samuel Courtauld, London.

EXH.: Bernheim-Jeune, Paris, 1910, No. 18; *XII International Exposition*, Venice, 1920, No. 7 (repr.); Philadelphia Museum of Art, *Cézanne*, 1934, No. 14 (repr.); Orangerie, Paris, *Cézanne*, 1936, No. 46, pl. 4.

LIT.: Rivière, *Cézanne*, 1923, 204; Fry, *Cézanne*, 1927, 55, fig. 21; *Art Digest*, Sept. 1930, 15 (repr.); Venturi, *Cézanne*, 1936, No. 292; Goldwater, *Art News*, annual supplement, "Cézanne in America," Mar. 26, 1938, 153 (repr. 139); Barnes and de Mazia, *Cézanne*, 1939, 338, 409 (repr. 209).

REPR.: *Album Piper*, "Paul Cézanne", 1912, No. 12; Meier-Graefe, *Cézanne und sein Kreis*, 1920, 135; *Dedalo*, 1920, I, 61; Faure, *Cézanne*, 1923, fig. 14; *L'Amour de l'Art*, Nov. 1924, 344, 1929, X, 18, "Cézanne", May 1936, fig. 55; *L'Art Vivant*, 1926, 485; Javorskaia, *Cézanne*, 1935, 14; Mack, *Cézanne*, 1937, pl. 16; Castelfranco, *La Pittura Moderna*, pl. 25.

Painted c. 1877. The painting can be dated by the fact that the wall paper in the background was that of the house 67 rue de l'Ouest, Paris, where Cézanne lived in 1877.

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

II LA ROUTE TOURNANTE

PL. VI

A road leads from the center foreground, behind a wall at the left. Houses at the right and left. In the middle a wall behind which are tall green pines. Signed lower left: *P. Cezanne*.

Oil on canvas. 22 $\frac{7}{8}$ x 26 $\frac{3}{4}$ in. (58 x 68 cm.).

COLL.: Paul Gallimard, Paris; with Paul Rosenberg, Paris; S. de Roche-couste, Paris; with Knoedler, N. Y.

EXH.: Libre Esthétique, Brussels, *Impressionists*, 1904, No. 18; Knoedler, N. Y., *Century of French Painting*, 1928, No. 23 (repr.); Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 9, pl. 26; Museum of Modern Art, N. Y., *First Loan Exhibition*, 1929, No. 15 (repr. in catalogue); Museum of Art, Rhode Island School of Design, Providence, Mar. 1930, No. 3; Century of Progress, Chicago, 1933, No. 317; Philadelphia Museum of Art, *Cézanne*, 1934, No. 10; Orangerie, Paris, *Cézanne*, 1936, No. 52; San Francisco Museum, *Cézanne*, Sept. 1937, No. 11 (repr.).

LIT.: L. Venturi, *Cézanne*, 1936, No. 334 (repr.); *L'Amour de l'Art*, "Cézanne", May 1936, 172, fig. 52; E. Bernard, *Souvenirs sur Cézanne*, 1925, 153 (repr.).

REPR.: *Album Bernheim-Jeune*, *Cézanne*, 1914, pl. XXXVIII; Bernheim-

MUSEUM OF FINE ARTS, BOSTON

Jeune, *L'Art Moderne*, 1919, vol. I, pl. 21; *Apollo*, 1928, vol. VIII, 278; *Der Cicerone*, 1928, XX, 763; *L'Amour de l'Art*, "Cézanne", May 1936, XVII, fig. 52.

Painted at Auvers, c. 1881.

LENT BY John Nicholas Brown, Newport, Rhode Island.

12 STILL LIFE WITH A JUG

PL. VII

A plate of oranges and apples lies on a table with a tablecloth of two shades of blue. Behind the plate is a blue-violet jug. A lemon has fallen off the plate. Background of yellow and blue-green.

Oil on canvas. 13 x 16 $\frac{1}{4}$ in. (33 x 41 cm.).

COLL.: Eugene Blot, Paris, 1st sale May 10, 1900, No. 22 bought in; 2nd sale May 10, 1906, No. 19; Wendlund, Berlin, sale Paris, Feb. 24, 1922, No. 211 (repr.); Dr. Reber, Lausanne.

EXH.: Paris, *Natures Mortes et Fleurs*, 1909, No. 4; Wildenstein, N. Y., 1928, No. 4; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 8; Museum of Fine Arts, Boston, 1931.

LIT.: L. Venturi, *Cézanne*, 1936, No. 612 (repr.); Museum of Fine Arts, Boston, *Bulletin*, XXIX, Dec. 1931, 112 (repr. 111).

REPR.: *L'Art Vivant*, Mar. 1, 1925, 24; *The Arts*, Dec. 1925, 321; *Art News*, annual supplement, Apr. 26, 1930, 109 in color.

Painted c. 1890-94.

LENT BY John T. Spaulding, Beverly, Massachusetts.

13 SELF PORTRAIT

PL. VII

Half-length, half right, without hands, seated in a red chair, wearing a blue coat and beret, against a gray background.

Oil on canvas. 25 $\frac{5}{8}$ x 21 $\frac{1}{2}$ in. (65 x 54 cm.).

COLL.: Egisto Fabbri, Florence.

EXH.: *XII International Exposition*, Venice, 1920, No. 25; Museum of Modern Art, N. Y., *First Loan Exhibition*, 1929, No. 4 (repr.); Philadelphia Museum of Art, *Cézanne*, 1934, No. 30; Durand-Ruel, N. Y., *Cézanne*, 1938, No. 19; Museum of Fine Arts, Boston.

PRIVATE COLLECTIONS IN NEW ENGLAND

LIT.: Rivière, *Cézanne*, 1923, 223 (repr. 83); L. Venturi, *Cézanne*, 1936, No. 693 (repr.); R. J. Goldwater, *Art News*, annual supplement, "Cézanne in America", Mar. 26, 1938, 156 (repr. 137), also cover, section II.

REPR.: Meier-Graefe, *Cézanne*, 1910, 83, *Cézanne und sein Kreis*, 1920, 206; *Beaux-Arts*, Dec. 20, 1920, 8; *Dedalo*, 1920, 64; Faure, *Cézanne*, 1923, frontispiece; *L'Amour de l'Art*, Nov. 1924, "Cézanne," May 1936, 344, fig. 10; Novatny, *Cézanne*, Phaidon, 1937, No. 84; Pica, *Gli Impressionisti Francesi*, 195.

Painted 1898-1900.

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

14 RUNNING STREAM IN A WOOD

PL. VI

A river runs from the middle center to the foreground. On either side sandy banks with blue-green trees arching over river.

Oil on canvas. $23\frac{5}{8} \times 31\frac{7}{8}$ in. (60 x 81 cm.).

COLL.: With Galerie E. Brummer, Paris; with Galerie Heinemann, Munich; Private Collection, Vienna.

EXH.: Galerie Heinemann, Munich, 1928, No. 18; Institute of Modern Art, Boston, *Boston Collections*, Nov. 1937.

LIT.: L. Venturi, *Cézanne*, 1936, No. 783 (repr.); R. J. Goldwater, *Art News*, annual supplement, "Cézanne in America", Mar. 26, 1938, p. 158.

Painted c. 1899-1900.

LENT BY Mrs. Thomas N. Metcalf, Boston, Massachusetts.

PHILIPPE DE CHAMPAIGNE

French School. 1602 Brussels — Paris 1674.

15 SELF PORTRAIT

PL. II

Head and shoulders right, the head turned towards the spectator. Wears a black cloak and white collar. Gray background.

Oil on panel. $18 \times 13\frac{1}{2}$ in. (45.8 x 34.3 cm.).

Comparison with the self portrait by Philippe de Champaigne in the

Louvre makes it clear that this painting is also a self portrait. As such, it is particularly interesting as representing the artist in middle life, while in the Louvre portrait he appears as an elderly man with gray hair. In the pose of the head and in handling it closely resembles the well known self portrait by Poussin in the Louvre, painted 1650. This may well have inspired Philippe de Champaigne, who was a great admirer of Poussin.

LENT Anonymously.

JEAN BAPTISTE SIMEON CHARDIN

French School. 1699 Paris — Paris 1779.

16 A BRONZE GOBLET AND FRUIT PL. IX

On a stone slab, pears, a basket of plums, some cherries and a few grapes are arranged round the goblet, and are reflected therein. Dark background. Oil on canvas. $12\frac{1}{2} \times 16\frac{1}{2}$ in. (32 x 42 cm.).

COLL.: Marquis de Biron (not in 1914 sale); with Wildenstein, N. Y.

EXH.: Wildenstein, N. Y., *J. B. S. Chardin*, 1926, No. 13 (repr.); Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 10; Museum of Fine Arts, Boston, 1931.

LIT.: Arthur Pope, *Art News*, annual supplement, Apr. 26, 1930, 97 (repr. 104); Wildenstein, *Chardin*, 1933, p. 219, No. 853 (repr. 110); Museum of Fine Arts *Bulletin*, XXIX, Dec. 1931, p. 112, repr. p. 110.

Pendant to a *Basket of Peaches* from the same collection, and now in the Chester Dale Coll., N. Y.

LENT BY John T. Spaulding, Beverly, Massachusetts.

JACOPO DI CIONE

Florentine School. Known activity from 1368 to 1394.

17 THE CORONATION OF THE VIRGIN PL. V

Christ, in a dark blue mantle over a crimson robe, places the crown on the head of the Virgin, who wears a white mantle sprigged with green and lined with scarlet. Two angels flank the throne. Above them, on the left

is a cherub, on the right, a seraph. At the foot are two angel musicians, one with a bagpipe, the other with a lute. On each side is a group of saints. On the left, St. John the Baptist, St. James the Great (?), St. Paul (with sword), and St. Peter; on the right, a male martyr with another figure behind him, holding a palm, St. James the Less (?), a female martyr, and a female saint. In the robes of the saints, blue, scarlet, mauve-pink, and yellow predominate. The ground is patterned geometrically in gold and color. Gold background. In the predella, the half-length figures of Christ on the tomb, the Virgin left, and St. John the Evangelist right. At each end is a coat of arms.

Tempera on panel. Main panel, 26 x 17 $\frac{1}{4}$ in. (66 x 44 cm.). Predella, 3 x 18 in. (7.7 x 45.8 cm.).

Bought from Kleinberger, N. Y. 1917.

EXH.: Kleinberger Galleries, N. Y., *Italian Primitives*, 1917, No. 7 (repr.).

LIT.: Siren, *Giotto and His Followers*, 1917, I, 277.

A late work of the painter.

LENT BY Mrs. A. Kingsley Porter, Cambridge, Massachusetts.

JOHN CONSTABLE

British School. 1776 East Bergholt, Suffolk — London 1837.

18 HOUSES IN A VILLAGE

PL. XI

A row of red brick and white-washed cottages with a larger house behind. Green tree right, and a patch of green in the foreground. Blue sky, with light white clouds.

Oil on canvas mounted on panel. 5 $\frac{1}{2}$ x 7 $\frac{1}{8}$ in. (14 x 18.2 cm.).

With Goupil Gallery; London; Searles Coll., Methuen, Mass.

Probably painted c. 1811-12. The houses resemble those in a sketch of a *Village Fair* (Victoria and Albert Museum) of the same date and similar in handling; and may be those of Constable's native village, East Bergholt.

LENT BY Mr. and Mrs. B. Allen Rowland, Jr., Methuen, Massachusetts.

19 HAILSHAM, SUSSEX

PL. X

Looking west. In the center foreground, the church and a group of houses. In the background, the South Downs. Blue sky with white clouds.

Oil on paper, mounted on panel. $6\frac{3}{4} \times 9$ in. (17×23 cm.).

COLL.: Miss Isabel Constable (daughter of the artist).

On the back is a paper label with an inscription probably transcribed from one on the back of the panel "Village of Hailsham 2nd August 1820 looking West." It is known from other inscribed sketches that Constable worked in the summer of 1820 at Salisbury, Gillingham, and in the New Forest. This sketch is the only evidence of his being also in Sussex.

LENT BY Mrs. Roger S. Warner, Boston, Massachusetts.

20 DISTANT VIEW OF SALISBURY CATHEDRAL

PL. X

Seen from the southwest, across the watermeadows. In the foreground is a bank, and a path leading between two tall trees to a small stream. Inscribed in ink on back of the panel: *Painted on the spot Nov. 19th 1821. John Constable A. R. A.*

Oil on paper, mounted on panel, $6\frac{7}{8} \times 10\frac{1}{8}$ in. (17.5×26 cm.).

COLL.: Major Henry Lee Higginson, Boston; Alexander Higginson.

Leslie (*Life of Constable*, Ed. Shirley, p. 119) says, "In November [1821] Constable visited Salisbury where notwithstanding the lateness of the season, he made some beautiful sketches." The sketch on exhibition is the only one known which can certainly be connected with this visit. It is similar to a *Distant View of Salisbury* in the collection of P. M. Turner, but is taken from a point nearer the cathedral and more to the west.

LENT BY Mr. and Mrs. L. Denis Peterkin, Andover, Massachusetts.

21 IN HELMINGHAM PARK

PL. XI

A group of trees, touched with autumn colors and lit by pale sunlight, seen from a clearing. Cloudy gray sky.

Oil on canvas mounted on panel. $15 \times 4\frac{3}{4}$ in. (38×12 cm.).

COLL.: Searles, Methuen, Mass.

In the sky are *pentimenti* suggesting that Constable at first intended to make

the trees higher. Painted c. 1830, a year in which Constable produced several sketches of Helmingham Park (e.g., in the Victoria and Albert Museum, and Tate Gallery).

LENT BY Mr. and Mrs. B. Allen Rowland, Jr., Methuen, Massachusetts.

JOHN SINGLETON COPLEY

American School. c. 1738 probably Boston — Italy 1775 — London 1815.

22 GEORGE WATSON

PL. XII

Three-quarter length standing figure. He wears a powdered wig and brown velvet suit laced with gold. A paper on a table under his hand is dated 1767, and he holds another which says 1768 . . . *Watson*. Signed, in monogram at lower right: *J S C*, and dated 1768.

Oil on canvas. 50 x 40 in. (127 x 102 cm.).

COLL.: Martin Brimmer (great-grandson of the sitter).

EXH.: Museum of Fine Arts, Boston, *100 Colonial Portraits*, 1930, 94 (repr.); Metropolitan Museum of Art, N. Y., *Copley*, 1936-37, No. 25 (repr.).

LIT.: Perkins, *Copley*, 1873, 119; Bayley, *Copley*, 1915, 255; Parker-Wheeler, *Copley*, 1938, 204 (repr.).

George Watson, 1718 Plymouth, Mass. 1800. A wealthy and much respected New England merchant.

LENT BY Henderson Inches, Brookline, Massachusetts.

23 MRS. GEORGE WATSON

PL. XII

Three-quarter length standing figure. She wears a red dress trimmed with Brussels bobbin lace and a lavender bow, which matches those in her hair. She holds a blue and white porcelain vase filled with garden flowers. Signed lower right: *J: S: Copley pinx*, and dated: 1765.

Oil on canvas. 50 x 40 in. (127 x 102 cm.).

COLL.: Martin Brimmer (great-grandson of the sitter).

EXH.: Museum of Fine Arts, Boston, *100 Colonial Portraits*, 1930, 95 (repr.);

MUSEUM OF FINE ARTS, BOSTON

Metropolitan Museum of Art, N. Y., *Copley*, 1936-37, No. 12 (repr.);
Museum of Fine Arts, Boston, *Copley*, 1938, No. 79.

LIT.: Perkins, *Copley*, 1873, 119; Bayley, *Copley*, 1915, 256; Parker-
Wheeler, *Copley*, 1938, 205 (repr.).

Mrs. George Watson, née Elizabeth Oliver, 1737 Boston — Plymouth
1767. Became second wife of George Watson in 1756, and bore him four
children.

LENT BY Henderson Inches, Brookline, Massachusetts.

JEAN BAPTISTE CAMILLE COROT

French School. 1796 Paris — 1825-28, 1834, 1843 Italy — Fontainebleau
and Paris — Paris 1875.

24 THE CITY ON THE HILL

PL. XIV

Seen from a roadway, between two trees, and beyond a low wall, is a group
of houses and a church among olive trees, on rising ground. Hills in the
distance. Dated *Mars 1826* and inscribed VENTE COROT.

Oil on canvas. $12\frac{1}{2} \times 18\frac{3}{4}$ in. (32×48 cm.).

COLL.: Mrs. H. L. Higginson; Quincy A. Shaw.

EXH.: Museum of Fine Arts, Boston, 1879; Fogg Art Museum, Cambridge,
French Painting, 1929, No. 11; Fogg Art Museum, Cambridge, 1936, *Style
and Technique*, No. 28 (repr.).

Painted during Corot's first visit to Italy. One of three studies made in
March 1826, the others (now in the Louvre) being a *View of the Forum*,
Rome and a *View of the Colosseum from the Farnese Gardens*. Almost certainly
the picture recorded in Robaut, *L'Oeuvre de Corot*, 1905, No. 65, though
Robaut gives dimensions 24×40 cm. He describes it as *Vue Prise des Jardins
Farnese*, and states that it was No. 17 in the Corot Sale 1875, bought by
Détrumont.

LENT BY Mrs. M. Graeme Haughton, Boston, Massachusetts.

25 A SAILING BOAT IN HARBOR

PL. XV

Looking down, the boat moored with sails furled. In the distance, hills.
Inscribed VENTE COROT.

PRIVATE COLLECTIONS IN NEW ENGLAND

Oil on canvas. 10 x 12½ in. (25.5 x 32 cm.).

Corot Sale 1875, No. 57, bought Détrimont; Quincy A. Shaw Coll.

LIT.: Robaut, *L'Oeuvre de Corot*, 1905, No. 240 (repr.).

An early work, c. 1830-40. Robaut (*loc. cit.*) describes the harbor as Honfleur.

LENT BY Mrs. M. Graeme Haughton, Boston, Massachusetts.

26 MEDITATION

PL. XIV

A young girl seated thinking, her head inclined, her right forefinger raised towards her chin. Background of rising ground and slender trees.

Oil on canvas. 18¼ x 13⅜ in. (46 x 34 cm.).

COLL.: Mimard Roussel, 1871, sold Hotel Drouot, Paris, May 26, 1879, No. 12; J. Paton Sale, April 24, 1883, No. 50. With Bernheim-Jeune.

LIT.: Robaut, *L'Oeuvre de Corot*, 1905, II, No. 387.

Dated by Robaut 1840-45. One of a number of paintings of the same theme, but differing in design and treatment.

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

27 THE VALLEY OF MARCOUSSIS

PL. XV

A receding line of poplars along a brook throws long shadows across fields to the right. A man and a dog lie by the brookside. A woman walks along a path on the left, towards a house in the background. In the distance, right, low hills. Signed lower left: *Corot*.

Oil on canvas. 17¼ x 23¾ in. (44 x 60 cm.).

COLL.: Larocheb, sold May 1873, No. 3, bought Durand-Ruel; Mrs. Samuel D. Warren, sold New York Jan. 8 and 9, 1903, No. 71 (as *Lombardy Poplars*, repr. sale catalogue), bought S. P. Avery, Jr.

EXH.: Museum of Fine Arts, Boston, *Collection, late Mrs. Warren*, 1902, No. 20.

LIT.: Robaut, *L'Oeuvre de Corot*, 1905, No. 983.

Dated by Robaut (*loc. cit.*) 1850-60. The title is that of Robaut. Marcoussis is a village near Montlhéry, twenty miles south of Paris.

LENT BY Mrs. Samuel D. Warren, 3rd., Boston, Massachusetts.

CORREGGIO
(ANTONIO ALLEGRI DA CORREGGIO)

Italian School. *c.* 1488 Correggio — Parma — Correggio 1534.

28 THE HOLY FAMILY AND THE INFANT ST. JOHN THE
BAPTIST PL. XVI

The Virgin, in a blue mantle lined with green, over a pale crimson robe, is seated behind a parapet. The Child, seated on her knee, takes a cross offered him by the infant St. John. St. John, in pale crimson, is behind to the right. Background of simple architecture.

Canvas transferred from panel. $10\frac{1}{2} \times 8\frac{1}{4}$ in. (26.5 x 21 cm.).

COLL.: Fairfax Murray; Edward Forbes; Fairfax Murray.

EXH.: Fogg Art Museum, Cambridge.

REPR.: *Klassiker der Kunst* (Ed. Gronau), 1907, pl. 10; Corrado Ricci, *Correggio*, 1930, 34, pl. XXVIII.

Dated by Gronau 1513-14; by Ricci, to a period shortly after 1515.

LENT Anonymously.

GUSTAVE COURBET

French School. 1819 Ornans — Paris — La Tour de Peilz, Vevey 1877.

29 A BAY WITH CLIFFS PL. IX

In the foreground, a beach on which two boats are lying. In the background, the sea, and high cliffs on the right receding into the distance. Cloudy sky. Signed lower left: *G. Courbet*.

Oil on canvas. $14\frac{7}{8} \times 18$ in. (38 x 46 cm.).

COLL.: Mrs. Caroline Sturgis Tappan, Boston (d. 1888); Edward Hooper.

The cliffs and beach closely resemble in character those at Étretat, Normandy, where Courbet stayed in 1869, and painted *The Wave* (Louvre) and *La Falaise d'Étretat*. This date also accords with the style of the painting.

LENT BY Mrs. John B. Potter, Boston, Massachusetts.

30 FLOWERS

PL. XIII

A bunch of flowers, including petunias and peonies in a vase placed on a table. Dark background.

Oil on canvas. $22\frac{3}{4} \times 19$ in. (58 x 48 cm.).

COLL. With Bernheim-Jeune, Paris; Levecque, Paris.

EXH.: Copenhagen; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 17, pl. XIII.

LIT.: Arthur Pope, *Art News*, annual supplement, Apr. 26, 1930, 97-8 (repr. in color 99).

LENT BY John T. Spaulding, Beverly, Massachusetts.

BERNARDO DADDI

Florentine School. Active from between 1312 and 20 — 1348.

31 A DIPTYCH. VIRGIN AND CHILD WITH SAINTS: THE CRUCIFIXION. PL. XVII

(1) Left wing. The Saints in the foreground are left, St. John the Baptist, right St. Francis. The young saint with the martyr's palm in the background may be St. Pancras; the woman saint with a crown may be St. Helena, though St. Reparata and St. Catherine of Alexandria are possibilities. The Virgin's robe is crimson, that of the Child green. St. John is in pale crimson, and St. Francis holds a scarlet book. The dossal on the throne is yellow, patterned with gold. Gold background.

(2) Right wing. St. Mary Magdalene, at the foot of the Cross, is in scarlet. The Centurion, right, has a green cloak over a scarlet tunic. The Virgin, supported by St. John and one of the holy women, is in dull purple. Gold background.

Each wing, tempera on panel. $17\frac{3}{4} \times 9\frac{1}{2}$ in. (45 x 24 cm.).

COLL.: Charles Butler, London; with Langton Douglas. Acquired by the present owner 1920.

EXH.: Worcester Art Museum, 1933; Fogg Art Museum, Cambridge, 1939.

LIT.: Suida, *Repertorium für Kunstwissenschaft*, 1908, 206; Berenson, *Italian*

Pictures of the Renaissance, 1932, 168; Offner, *Corpus of Florentine Painting*, Sec. III, V.III, 1 and Sec. III, V.IV, 55, 61, 73, 75-76; H. Comstock, *International Studio*, Feb. 1928, 26, 94; Sandberg Vavalà, *Early Italian Paintings in the Collection of Frank C. Smith, Jr.*, in *Worcester Art Museum Annual*, III. Suida and Berenson both attribute the diptych to Daddi. Offner regards it by a close follower of Daddi, and compares it with a *Crucifixion and Scenes from the Life of Christ*, dated 1338, formerly with Julius Böhler, Munich (see Siren, *Giotto and some of his Followers*, pl. 146). These he considers possess distinctive qualities which "indicate the initiative of some guiding genius within the shop in addition to Daddi's own." Sandberg Vavalà gives the diptych to Daddi, and dates it c. 1330. Offner's later dating seems preferable.

LENT BY Frank C. Smith, Jr., Worcester, Massachusetts.

HILAIRE GERMAIN EDGAR DEGAS

French School. 1834 Paris — Italy — America — Paris 1917.

32 DEGAS' FATHER LISTENING TO PAGANS PL. XVIII

At the left seated in profile, wearing a dark coat and brown trousers and playing a guitar, is the musician Pagans. At the right, leaning forward, arms on knees, is Auguste Degas. Behind is a piano with a sheet of music.

Oil on canvas. $31\frac{1}{2} \times 24\frac{7}{8}$ in. (80 x 63 cm.).

COLL.: Degas Family; Henri Fèvre, sale M. X, Paris, 1925, No. 59 (repr.).

EXH.: Georges Petit, Paris, *Degas*, 1924, No. 8; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 26, pl. XVIII; Museum of Fine Arts, Boston, 1931-32; Art Institute of Chicago, *Century of Progress*, 1934, No. 201, pl. XLI; Marie Harriman, N. Y., *Degas*, 1934, No. 8; Philadelphia Museum of Art, *Degas*, 1936, No. 18 (repr.); Durand-Ruel, N. Y., *Degas*, 1937, No. 5 (repr.).

LIT.: G. Moore, *Impressions and Opinions*, 1891, 320; G. Moore, *Modern Painting*, 1910, 275; Migeon, *Beaux-Arts*, II, Apr. 15, 1924, 114; Lemoisne, *Revue de l'Art*, LXVI, June 1924, 22; Pope, *Art News*, annual supplement, Apr. 26, 1930, 98 (repr. 120); Hendy, Museum of Fine Arts, Boston, *Bulletin*, XXX, June 1932, 44; Nirdlinger, *Parnassus*, IV, Mar. 1932, 14 (repr.); Guérin, Musées de France, *Bulletin*, V, 1933, 35; Lewisohn, *Painters and*

PRIVATE COLLECTIONS IN NEW ENGLAND

Personality, 1937, 80, pl. 41; Mongan, *Burlington Magazine*, LXXII, 1938, 296.

REPR.: Vollard, *Degas*, pl. 16; *International Studio*, XCIX, July 1931, 36 (repr.).

Painted c. 1872. A variant with Pagans seated full length front face is in the Louvre.

LENT BY John T. Spaulding, Beverly, Massachusetts.

33 BEFORE THE RACE

PL. XX

Behind a fence which runs across the foreground is a group of jockeys wearing many colors, mounted on chestnut horses. In the middle distance and background are fields, and people crowding the course. Signed lower right: *Degas*.

Pastel on paper. $22\frac{1}{2} \times 25\frac{1}{2}$ in. (57 x 65 cm.).

COLL.: Montadon; with Jacques Seligmann, N. Y.

EXH.: Galerie des Arts, Paris, *L'Art Moderne*, 1912; Georges Petit, Paris, *Degas*, 1924, No. 139; Philadelphia Museum, *Degas*, 1936, No. 31 (repr.); Institute of Modern Art, at Museum of Fine Arts, Boston, *Sources*, 1939, No. 86b; Museum of Art, Rhode Island School of Design, Providence.

LIT.: Alexandre, *Les Arts*, CXXVIII, Aug. 1912, 11.

REPR.: C. Borgmeyer, *Master Impressionists*, 1913, 256.

Painted c. 1879.

LENT Anonymously.

34 REHEARSAL

PL. XX

A group of ballet girls practicing in a rehearsal room, with three large windows in the rear. Left foreground an old man in a dark suit playing a violin. Signed lower right: *Degas*.

Oil on canvas. 18 x 24 in. (46 x 61 cm.).

COLL.: Manzi, Paris; Harris Whittemore, Naugatuck, Conn.

EXH.: Fogg Art Museum, Cambridge, 1911; Tuttle House, Naugatuck, Conn., April 1938, No. 7.

Painted 1880. Probably studies for figures in this composition are as follows: Degas, first sale, No. 247; Degas, third sale, Nos. 359, 367. The painting belongs to the same series of ballet rehearsals as the two reproduced, Maclair, *Degas*, Hyperion, 1938, 122, 123.

LENT BY J. H. Whittemore Company, Naugatuck, Connecticut.

35 LE BAISSER DU RIDEAU (LOWERING THE CURTAIN)

PL. XVIII

In the foreground, a group of three dancers in pink ballet dresses, taking a bow. Other dancers behind. Olive yellow curtain above, and orchestra with instruments below. Signed top right: *Degas*.

Pastel on paper. $20\frac{1}{4} \times 29\frac{1}{8}$ in. (52 x 74 cm.).

COLL.: Joseph Durand-Ruel, Paris.

EXH.: Grafton Galleries, London, Jan. 1905, No. 66; Georges Petit, Paris, *Degas*, 1924, No. 156; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 24; Smith College Museum of Art, Northampton, *Degas*, 1933, No. 29; Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 17; Philadelphia Museum, *Degas*, 1936, No. 33 (repr. in catalogue); Orangerie, Paris, *Degas*, 1937, No. 104.

LIT.: G. Moore, *Kunst und Künstler*, 1907-08, 108 (repr.); Lafond, *Degas*, 1919, II, 32 (repr. 35); Coquiott, *Degas*, 1924, 179; Jamot, *Degas*, 1924, 87, 149, pl. 51b; Huyghe, *L'Amour de l'Art*, July 1931, XII, 275, fig. 15.

REPR.: Grappe, *Degas*, 1911, 14; Liebermann, *Degas*, 1912, 29.

Painted c. 1880. A study for the two dancers in the foreground was in the third Degas sale, Paris, 1919. No. 279.

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

36 LA FAMILLE MANTE

PL. XVIII

A young ballet dancer with a tulle skirt is having a red bow tied around her neck by her mother, in black, who stands behind her. Beside her is her sister in a brown dress and hat, black shoes, and wearing a pouch. Signed lower right: *Degas*.

Pastel on board. $35\frac{1}{2} \times 19\frac{3}{4}$ in. (90 x 50 cm.).

PRIVATE COLLECTIONS IN NEW ENGLAND

COLL.: G. Viau, sale, Paris, 1907, No. 81 (repr.); Sears, Boston.

EXH.: Exposition Universelle, Paris, 1900, No. 882; Vienna, *Impressionists*, 1903; Philadelphia Museum of Art, *Degas*, 1936, No. 48 (repr.).

LIT.: Lemoisne, *Degas*, 1912, 89, pl. XXXVII; Lafond, *Degas*, 1919, II, 30; Jamot, *Degas*, 1924, 148, pl. 50; Manson, *Degas*, 1927, 47.

REPR.: *Art Ancien et Modern*, 1903, XIV, 392 (repr.); Mauclair, *Impressionisme*, 1904, 120 (repr.); *Kunst und Künstler*, 1907-08, VI, 106 (repr.); *Art et Decoration*, 1912, XXXII, 103 (repr.); Borgmeyer, *Master Impressionists*, 1913, 117 (repr.); Coquiott, *Degas*, 1924, 104 (repr.).

Painted c. 1880. There is a replica of this pastel of slightly later date (repr. erroneously as this painting, Lafond, *Degas*, I, 65; also Grappe, *Degas*, 52), which follows this composition with only a few minor changes.

LENT Anonymously.

37 WOMAN WITH A BOA

PL. XXI

A woman wearing a pink hat, a green dress, pink and white gloves and a long brown boa around her neck, is seated facing the spectator, her left hand raised in salutation. Beside is a chair, behind her a mirror. Yellows and crimsons contrasted with grays and browns. Signed lower left: *Degas*. Pastel and oil on canvas. $33\frac{1}{4} \times 29\frac{1}{4}$ in. (84.5 x 74.5 cm.).

COLL.: *Degas*, first sale, Paris, 1918, No. 116 (repr.); J. Seligmann, N. Y., sale, 1921, No. 34 (repr.); Hughes, Philadelphia; Seligmann-Sharp, sale, N. Y., 1926, No. 171 (repr.).

EXH.: Art Institute of Chicago, *Century of Progress*, 1933, No. 290; Art Institute of Chicago, *Century of Progress*, 1934, No. 205.

LIT.: *The Arts*, XVI, 1930, p. 333, repr. 328; Guerin, ed., *Lettres de Degas*, 1931, 38, 39.

REPR.: Mauclair, *Degas*, Hyperion, 1938, 64; Rewald, *Degas*, Braun & Cie, 1937, No. 31; *London Studio*, VI, Oct. 1933, 196.

Painted c. 1885. Also known as *Woman with a Pink Hat*. The painting represents Madame Dietz-Monin. A study in pastel is in the collection of H. Rouart, Paris. A pastel of the head was in the 2nd *Degas* sale, 1918, No. 88, and a charcoal drawing No. 348 in the same sale.

MUSEUM OF FINE ARTS, BOSTON

LENT from the collection of Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

38 LA TOILETTE

PL. XIX

A woman nude to the waist, washing herself before a brown, marble top washstand on which is a marble basin, green and red bottles. Background drapes of white, olive, rust, blue-green and brown. Signed upper right: *E. Degas*.

Pastel on paper. $12\frac{1}{2} \times 11\frac{1}{4}$ in. (32 x 28.5 cm.).

COLL.: G. Viau, Sale Paris, Mar. 4, 1907, No. 82; Sears, Boston.

EXH.: Institute of Modern Art, Boston, *Boston Collections*, 1937.

LIT.: Manson, *Degas*, 1927, 47.

Painted c. 1890.

LENT Anonymously.

39 WOMAN DRYING HERSELF

PL. XIX

In the foreground a nude woman seated in a brown chair, her arm raised, drying herself with a white towel. Across the chair a robe, beyond, a bath tub and multi-colored drapes. Floor mulberry color. Signed lower left: *Degas*.

Pastel on paper. $21\frac{1}{2} \times 21\frac{1}{2}$ in. (54.7 x 54.7 cm.).

With Durand-Ruel, Paris.

EXH.: Boston Art Club, *Fuller Collection*, 1928, No. 5; Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 21; Institute of Modern Art, Boston, *Boston Collections*, 1937.

REPR.: Liebermann, *Degas*, 1918, 24.

Painted c. 1899. The painting has the original Degas frame. Formerly wrongly titled, "Femme sortant du bain." Similar compositions are reproduced in the following places: Degas, first Sale 1918, No. 281; Bernheim-Jeune, *Album Degas*, 1914, pls. XLIII, LXXXI. Studies for these compositions are as follows: Degas, first Sale, No. 314; Degas, second Sale, Nos. 266, 269, 293, 309, 311; Degas, third Sale, Nos. 186, 292, 309. A

monotype of the composition in reverse was in the fourth Degas Sale, No. 365.

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

ANTON VAN DYCK

Flemish School. 1599 Antwerp — 1620 England — 1621 Italy — 1628 Antwerp — 1623 England — 1633 Antwerp — 1635 London 1641.

40 PEETER SYMEN OF ANTWERP PL. XXII

Three-quarter length standing, half left, eyes front, his right hand on his chest. Wears black cloak and white ruff. In the left background the base of a column.

Oil on canvas. 45 x 37½ in. (114 x 95 cm.).

COLL.: Francis Bartlett. Bought by him from a countess in Silesia, who had inherited it from her family, which was also that of the sitter.

LIT.: Cust, *Anthony Van Dyck*, 1900, 260.

ENGR.: In the *Iconographie* of Van Dyck, by Jacob de Man (v. Wibiral, *L'Iconographie d'Antoine van Dyck*, Leipzig, 1877, No. 154).

Peeter Symen (Simons or Symons) became master in the Antwerp Guild in 1639. He was one of the group of assistants to Rubens; and painted from sketches by Rubens two pictures, of which one is now in the Prado, Madrid.

LENT Anonymously.

HENRI FANTIN-LATOURE

French School. 1636 Grenoble — Paris — Buré (Orne) 1904.

41 FLOWERS IN A BLUE VASE PL. XIII

A bunch of spring flowers, including tulips and narcissus. Dark gray background. Signed upper left: *Fantin*, and dated: 1862.

Oil on canvas. 18 x 15 in. (45.5 x 38 cm.).

COLL.: with Galerie Arnot, Vienna; with Kraushaar, N. Y.; Sears, Boston.

LENT Anonymously.

DOMENICO FETI

Venetian School. 1589 Rome — Mantua — Venice 1624.

42 THE GOOD SAMARITAN (?)

PL. XXIII

In the foreground lies a dead or wounded man, at whom two others are looking solicitously. In the background is a large farmhouse of the type found on the Venetian mainland, decorated with the terminal figure of a satyr. Outside the house, two men and a woman seated at a table.

Oil on canvas. 28 x 33 in. (71 x 84 cm.).

With the Van Diemen Galleries, N. Y. Acquired by present owner 1928.

EXH.: Santa Barbara Museum of Fine Arts 1928; Fogg Art Museum, Cambridge, 1939.

The subject of the painting is uncertain. The details do not fit the story of the Good Samaritan, and the incident may be taken from some contemporary poem or novel.

LENT BY G. H. Edgell, Newport, New Hampshire.

FLEMISH SCHOOL, XV CENTURY

43 VIRGIN AND CHILD

PL. XXV

In a simulated gold frame of Flemish 15th century type, with an elliptical top. The Virgin, half length, holds the sleeping child in her crossed hands. She has a blue mantle trimmed with gold and pearls, lined green, over a red dress; and wears a rope of pearls round her yellow-brown hair. The Child's robe is gold, shadowed with crimson. The flesh is shadowed with gray. Background of reddish-pink brocade.

Tempera on lawn. 11 $\frac{3}{4}$ x 9 in. (30 x 23 cm.).

COLL.: Mrs. S. D. Warren, sold New York, Jan. 9, 1903, No. 84, bought H. C. Wilson.

This painting is exceptional in being painted upon linen. It has affinities with the work of Dierick Bouts, but is later in date. Dr. Max Friedländer (in a letter) puts it *c.* 1500; and compares it with a painting of the same sub-

ject in the Dijon Museum (Mariette bequest), and with two paintings which passed through the Paris art market. He also notes as coming from the same studio, but of different design, paintings in the Thyssen Collection (Lugano), the Nationalmuseum, Munich, and the T. Christ Collection, Basel. The painting also has affinities with the miniatures in the *Hortulus Animae* (Vienna Library), and in a book of hours in the Cassel Library, which have been attributed to Gheeraert Hoorenbaut, master in Ghent 1488.

LENT BY Mrs. Fiske Warren, Boston, Massachusetts.

GOVAERT FLINCK

Dutch School. 1615 Amsterdam — Leeuwarden — Amsterdam 1660.

44 PORTRAIT OF A MAN PL. XXII

Half-length, half left, long dark hair, in black coat, white lace collar and tassel. Gray background.

Oil on canvas. $28\frac{1}{2} \times 24\frac{1}{2}$ in. (72.3 x 62.5 cm.).

With Durand-Ruel, Paris.

A late work painted c. 1655.

LENT BY the late Mrs. Washington B. Thomas, Boston, Massachusetts.

JEAN-HONORÉ FRAGONARD

French School. 1732 Grasse — Paris — Rome — Paris 1806.

45 LA BONNE MÈRE PL. XXIV

A young mother, seated on a stone bench, her three children around her, one in a cradle. She is preparing to wash the face of the child at her knee. A cat rubs against her neck. Background of blue-green foliage.

Oil on canvas, oval. $25\frac{1}{4} \times 20\frac{3}{4}$ in. (64 x 53 cm.).

COLL.: Spitzer, Paris; Mrs. S. R. Bertron, N. Y. With Wildenstein, N. Y.

EXH.: *L'Art du XVIIIème Siècle*, Paris, 1883, No. 60; *Les Inondés du Midi*, Paris, 1887, No. 45; Wildenstein, N. Y., *Paintings and Drawings by Fragonard*, 1914, No. 7 (repr.); Museum of Fine Arts, Boston.

LIT.: F. Naquet, *Fragonard*, 43 (repr.); Maclair, *Fragonard*, 20 (repr.); Roger Portalis, *Fragonard*, 1889, 115 (repr. 182); Virgile Josz, *Fragonard*; P. de Nolhac, *Fragonard*, 1906, 83.

REPR.: Grappe, *Fragonard*, 1929, pl. II.

ENGR.: Nicolas de Launay (three states); anonymously, in aquatint, published Basset; Audebert, in color.

A version is in the A. Veil-Picard Collection, Paris. The mother is traditionally supposed to be Fragonard's wife, Marie-Anne Gérard, whom he married in 1769. This would date the picture *c.* 1775. The engraving by de Launay is inscribed "Tiré du cabinet de M. Ménage de Pressigny," to whom the engraving is dedicated, and to whom the painting presumably belonged. De Pressigny was *fermier général*. In 1780, at the time of the meeting of the States General which marks the beginning of the French Revolution, Fragonard is said to have dedicated the picture to his country (*cf.* Virgile Josz, *loc. cit.*).

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

FRANCESCO DI GIORGIO

Sieneſe School. 1429 Siena — Siena 1502.

46 VIRGIN AND CHILD WITH SAINTS

PL. XXV

The Virgin in blue mantle over a crimson robe has her hands joined in adoration of the Child, who lies naked upon her knee. In the background, left, St. Jerome in pink and St. Anthony of Padua in gray. Right, two angels, one in a red robe. Gold background.

Tempera on panel. 27 x 19½ in. (68.5 x 49.5 cm.).

LIT.: F. Mason Perkins, *Art in America*, XVI, 1928, 67 (repr.); Comstock, *International Studio*, Apr. 1928, 34; Berenson, *Italian Pictures of the Renaissance*, 1932, 202.

Perkins notes the close kinship to the work of Neroccio, the brother-in-law of Francesco di Giorgio, with whom he shared a workshop from *c.* 1468 to 1475. The picture probably dates from early in this period.

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

FRENCH SCHOOL, XVII-XVIII CENTURY

47 THE DUC D'ANGOULÊME AS A CHILD PL. XXIV

Full-length, standing. He wears a blue coat, trimmed with gold lace, white lace ruffles and a white steinkerk cravat, and red stockings. The curtain in the left background is dull yellow. Through an opening in the right background, a villa of Italian type and trees.

Oil on canvas. $17\frac{3}{4} \times 24\frac{3}{4}$ in. (45 x 63 cm.).

The name of the sitter is traditional. The portrait has affinities with the work of Mignard.

An inscription in Spanish on the stretcher describes the sitter as Louis XII of France (!) and the painter as Largillière. This, and a tradesman's label on the back, indicate that the picture has been in Spain.

LENT BY Mrs. Richard P. Strong, Boston, Massachusetts.

THOMAS GAINSBOROUGH

British School. 1727 Sudbury — Ipswich — 1760 Bath — 1774 London 1788.

48 MASTER HEATHCOTE PL. XXVI

Full-length, standing in a green landscape wearing a white dress with a blue sash, holding a black feathered hat in his right hand, in his left some flowers.

Oil on canvas. $48 \times 39\frac{1}{2}$ in. (122 x 100.4 cm.).

COLL.: Heathcote Family; J. M. Heathcote; Lord Michelham; Capt. Jefferson Davis Cohn, Paris.

EXH.: British Institution, London, 1864, No. 184 (lent Heathcote); Boston Art Club, *Fuller Collection*, 1928, No. 6.

LIT.: Fulcher, *Gainsborough*, 1856, 228; Bell, *Gainsborough*, 1897, 90; Armstrong, *Gainsborough*, 1899, 197; Mompes-Grieg, *Gainsborough*, 1909, 154.

Painted c. 1770-1774. Fulcher (*loc. cit.*) relates that when Gainsborough came to Bath for a rest, Mrs. Heathcote begged the artist to paint her son's portrait, the rest of her children having died in an epidemic. The artist at

first refused, but when the child was brought to him, he found the boy so attractive that he consented to do the portrait.

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

PAUL GAUGUIN

French School. 1848 Paris — Peru — Paris — 1887 Martinique — 1888 Arles — 1889 Brittany — 1891 Tahiti — 1893 Paris — Marquesas 1903.

49 PORTRAIT OF MEYER DE HAAN PL. XXVII

Seated, right hand on chin, at a yellow table which runs diagonally across the painting. On the table are a plate of apples, a lamp and copies of Carlyle's *Sartor Resartus* and Milton's *Paradise Lost*. Signed and dated lower right: *P Go* — 89.

Oil on canvas. $30\frac{3}{4} \times 20\frac{1}{4}$ in. (78.2 x 51.5 cm.).

COLL.: Mme. Marie Poupee, Pont-Aven; with Reid and Lefevre, London. With Kraushaar, N. Y.

EXH.: Paris, *Gauguin, Oeuvres Inconnues*, 1919, No. 2; Reid and Lefevre, London, *Impressionist masters*, 1923; Museum of Modern Art, N. Y., 1929, No. 36 (repr.); Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 50; Museum of Fine Arts, Boston, *Van Gogh* 1936 (Influences on Van Gogh section); Wildenstein, N. Y., *Gauguin*, 1936, No. 13; San Francisco Museum of Art, *Gauguin*, 1936, No. 8 (repr.).

REPR.: Studio, *The Worlds Masters, Gauguin*, pl. 5.

Meyer de Haan was a dwarfish Dutchman who went to Pouldu to work with Gauguin. Here he became very enthusiastic about Gauguin's art and was almost persuaded by the latter to go with him on his first voyage to Tahiti. His likeness appears in a number of Gauguin's paintings and drawings of the Tahitian period, such as the *Contes Babares* in the Museum at Essen.

LENT BY Mr. and Mrs. Q. A. Shaw McKean, Prides Crossing, Massachusetts.

50 UNDER THE PANDAMUS (I RARO TE OVIRI) PL. XXVII

In the foreground two Tahitian women in red skirts, and a black dog; the

PRIVATE COLLECTIONS IN NEW ENGLAND

woman on the right wears a white shirt and carries a pole over her shoulders from which hangs tropical fruit. Through palm trees is the blue sea, on the beach is a woman, seated. Signed and dated, lower left: *P. Gauguin 91*. Inscribed lower right: *I Raro te Oviri*.

Oil on canvas. 28½ x 36 in. (72 x 91.5 cm.).

COLL. In the collection of a German Museum. With Thannhauser, Berlin.

EXH.: Galerie Thannhauser, Berlin, *Gauguin*, Oct. 1928, No. 54 (repr. souvenir); Wildenstein, N. Y., *Gauguin*, 1936, No. 20; Fogg Art Museum, Cambridge, 1936, No. 18.

LIT.: J. de Rotonchamp, *Gauguin*, 1925, 137; Kunstler, *Gauguin*, 1934, 159.

REPR.: *Gauguin, Briefe an Georges-Daniel de Monfried*, 1920, III. Barth, *Gauguin*, 1929, pl. 30.

An almost identical composition signed and inscribed, lower left: *P. Gauguin 91 I Raro te Oviri* is in the collection of the Museum of Art, Rhode Island School of Design, Providence, formerly in the collection M. Kapferer, Paris, repr. in color, A. Fontainas and L. Vauxalles, *L'Art Français de la Revolution à nos Jours*, 1922, opp. 216.

LENT BY Mr. and Mrs. Gilbert E. Fuller, Boston, Massachusetts.

51 AUTREFOIS. (MATA MUA)

PL. XXVII

In the foreground two women in white are seated under a tree; in the middle distance three women are grouped around an idol; in the background a field with yellow trees and green mountains. Signed and dated, lower right: *P. Gauguin '92*. Inscribed lower left: *Mata Mua*.

Oil on canvas. 37 x 27 in. (94 x 68.5 cm.).

COLL.: *Gauguin Sale*, Paris, 1895, no. 4 (bought by Seguin); Gustave Fayet, Igny. With Paul Rosenberg, Paris.

EXH.: Durand-Ruel, Paris, 1893, No. 6; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 48; Art Institute of Chicago, *Century of Progress*, 1933, No. 353; Wildenstein, N. Y., *Gauguin*, 1936, No. 24 (repr.); Fogg Art Museum, Cambridge, *Gauguin*, 1936, No. 22 (repr.).

LIT.: J. de Rotonchamp, *Gauguin*, 1925, 137, 154; Kunstler, *Gauguin*, 1934, 159, frontispiece.

REPR.: Morice, *Gauguin*, 1919, opp. 128; *Fine Arts*, June 1933, 37; Gauguin, *Intimate Journals*, ed. Van Wyck Brooks, 1936, 99 (repr.); Rewald, *Gauguin*, ed. Hyperion, 1938, 109.

A painting of the same subject, slightly smaller in size, figured in the Gauguin exhibition at the Leicester Galleries, London, 1924, No. 58. It is uncertain whether this is another version of the same subject, or whether the dimensions were given incorrectly in the catalogue.

LENT BY Mr. and Mrs. Gilbert E. Fuller, Boston, Massachusetts.

GIOVANNI DAL PONTE

Florentine School. 1385 Florence — Florence 1437.

52 SCENES FROM THE LIVES OF SS. COSMO AND DAMIAN

PL. XVII

(1) The saints bound to crosses and stoned. The third attempt of Lycias, proconsul of Arabia (presumably one of the figures in the left background), to kill the brothers, famous for their powers of healing. In the center background, a group of fellow Christians. In the earlier forms of the legend, the stones not only failed to reach the saints, but fell upon the throwers. The introduction of the archers is unusual.

(2) The brothers are beheaded. Lycias and his attendants are on the left. Other Christians, under guards, await execution.

Tempera on panel. Each panel, $8\frac{1}{4} \times 11\frac{3}{4}$ in. (21 x 30 cm.).

COLL.: Charles Butler, London. Acquired by present owner 1920.

EXH.: Worcester Art Museum, Jan. 1933; Fogg Art Museum, Cambridge, Mar. 1939.

LIT.: Crowe and Cavalcaselle, *History of Painting in Italy*, III, ed. Douglas, 1908, 126, note by editor; R. Wyer, *Art in America*, Aug. 1920, 211 seq.; Van Marle, *Italian Schools of Painting*, III, 606 n.; Berenson, *Italian Pictures of the Renaissance*, 1932, 251; Sandberg Vavalà, *Early Italian Paintings in the Collection of Frank C. Smith, Jr.*, in *Worcester Art Museum Annual*, 1937-38.

The attribution is Berenson's (*loc. cit.*), and seems convincing, though it has been subject to much dispute. Langton Douglas (*loc. cit.*) calls them

late works of Bartolo di Fredi. Siren gives them to Spinello Aretino, a view accepted by Wyer (*loc. cit.*) with qualifications on the ground of high quality. Van Marle (*loc. cit.*) groups them with the work of Spinello, but doubts their being from his own hand. Offner (orally) considers them nearer Giovanni dal Biondo. Sandberg Vavalà suggests a Florentine of the late fourteenth century, possibly Mariotto di Nardo.

LENT BY Frank C. Smith, Jr., Worcester, Massachusetts.

VINCENT VAN GOGH

Dutch School. 1853 Groot-Zundert — 1878 Borinage — 1880 Brussels — 1881 Etten — 1882 The Hague — 1884 Nuenen — 1886 Paris — 1888 Arles — 1889 St. Rémy — Auvers 1891.

53 SELF PORTRAIT

PL. XXX

Bust length, three-quarter left, in a blue coat. A red-orange beard and moustache. Background blue, broken with red and green.

Oil on cardboard. 16 x 12½ in. (40.7 x 31.8 cm.).

COLL.: Mme. J. van Gogh-Bonger, Amsterdam; Leonhard Tietz, Cologne; Alfred Tietz, Cologne.

EXH.: Cologne, *International Exposition*, 1912, No. 11; Paul Cassirer, Berlin, 1914, No. 28; Paul Cassirer, Berlin, 1928, No. 29; M. Goldschmidt Art Gallery, Frankfort, 1928, No. 18; Municipal Museum, Amsterdam, *Van Gogh and Circle*, 1930, No. 25 (repr.); Museum of Modern Art, N. Y. (Museum of Fine Arts, Boston), *Van Gogh*, 1935-36, No. 20 (repr.); Wildenstein & Co., N. Y., *Portraits*, 1938, No. 45.

LIT.: J. B. de la Faille, *Van Gogh*, 1928, No. 345 (repr.); Hyperion 1939, No. 406 (repr.).

REPR.: *Art News*, Mar. 5, 1938, 10.

Painted 1886-88.

LENT from the Collection of Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

54 LA BERCEUSE (MADAME ROULIN)

PL. XXX

Woman rocking a cradle, seated three-quarter length, front face in a brown

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chair, in an emerald-green blouse and lighter green skirt. Vermilion floor, background of pink arabesque of flowers against green. Inscribed lower right: *La Berceuse*.

Oil on canvas. $35\frac{1}{4} \times 27\frac{3}{4}$ in. (90.5 x 70.5 cm.).

COLL.: With Père Tanguy, Paris; Count A. de la Rochefoucauld, Paris. With Paul Rosenberg, Paris.

EXH.: Salon des Independents, Paris, Mar. 24–Apr. 30, 1905, No. 7; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 89, pl. XXXIX; Museum of Fine Arts, Boston, 1931; Museum of Fine Arts, Boston, *van Gogh*, 1936, No. 40a (addenda).

LIT.: E. du Q. van Gogh, *Personal Recollections of Vincent van Gogh*, Eng. trans. 1913, 48 (repr. app.); van Gogh, *Letters to his Brother*, Eng. trans. 1927–29, III, 281, 296, 306, 332, sketch–333; J. B. de la Faille, *Van Gogh*, 1928, No. 508; Hyperion 1939, No. 529; A. Pope, *Art News*, annual supplement, Apr. 26, 1930, 98 (repr. in color 123); Doiteau-Leroy, *La Folie de Van Gogh* 37 (repr.).

REPR.: Meier-Graefe, *van Gogh*, 1912 (repr. 55); Meier-Graefe, *van Gogh*, Eng. trans. 1922, I, pl. XL; Pfister, *Van Gogh*, pl. 32; Hartlaub, *Der Cicerone*, XIV, No. 15, 1922, 633; Vitali, *Van Gogh*, *Art Moderne* 1936, frontispiece in color; Uhde, *Van Gogh*, Phaidon 1936, No. 96.

Painted Jan.–Feb. 1889. One of five versions of this subject.

LENT by John T. Spaulding, Beverly, Massachusetts.

55 RESTAURANT CARREL AT ARLES

PL. XXIX

Rows of white tables and yellow chairs run horizontally across the painting. In the background figures in blue and gray being served by a waitress in white. On the walls are blue paintings. Bottles on the tables in the foreground.

Oil on canvas. $21\frac{1}{4} \times 25\frac{1}{2}$ in. (54 x 65 cm.).

COLL.: With Ambrose Vollard, Paris; Mrs. Esther S. Sutro, London, 1896; with Carroll Carstairs Gallery, N. Y.

EXH.: New Galleries, London, *Impressionist Painters*, 1909; Leicester Galleries, London, *Van Gogh*, 1923, No. 37; Tate Gallery, *Inaugural Exhibition*;

Royal Academy, London, *Dutch Art*, 1929, No. 463; Municipal Museum, Amsterdam, *Van Gogh and Contemporaries*, 1930, No. 68; City Art Gallery, Manchester, 1932; Bignou Gallery, N. Y., *Nineteenth Century French Paintings*, 1935, No. 5 (repr.); Museum of Modern Art, N. Y., *Van Gogh*, 1935, No. 45 (repr.); Museum of Art, Rhode Island School of Design, Providence.

LIT.: Van Gogh, *Letters to his Brother*, Eng. trans. 1927-29, III, 143, 172, 174, 186; J. B. de la Faille, *Van Gogh*, 1928, No. 549; Hyperion 1939, No. 554; L. Eglington, *Art News*, Mar. 9, 1935, 4 (repr. 5).

REPR.: *International Studio*, June 1929, 41.

Painted at Arles 1889.

LENT Anonymously.

56 THE RAVINE

PL. XXIX

A stream of green water runs from the background between two steep hills covered with brush. In the background a hill and blue sky. On a path at the right are two women.

Oil on canvas. $28\frac{3}{4} \times 36\frac{1}{4}$ in. (73 x 92 cm.).

COLL.: Schuffenecker, Paris; Prince de Wagram, Paris; with Galerie Barbazanges, Paris; J. B. Stang, Oslo, 1918. With Leicester Galleries, London, 1926.

EXH.: Leicester Galleries, London, Nov.-Dec. 1926, No. 24; Museum of Modern Art, N. Y., *First Loan Exhibition*, 1929, No. 84 (repr.); Museum of Fine Arts, Boston, *Van Gogh*, 1936, No. 55a (addenda).

LIT.: Meier-Graefe, *Van Gogh*, 1912 (repr. 41); Roch Grey, *Van Gogh*, 1924; Van Gogh, *Letters to his Brother*, Eng. trans. 1927-29, III, 420, 424, 426; J. B. de la Faille, *Van Gogh*, 1928, No. 662 (repr.); Hyperion 1939, No. 671 (repr.); Van Gogh, *Letters to Bernard*, Eng. trans. 1938, 94, 95 n.

Painted at St. Rémy, Dec. 1889. Aversion is in Kröller-Muller Coll.

LENT Anonymously.

57 SOUS-BOIS (UNDERGROWTH)

PL. XXVIII

Two figures stand back to the spectator in a forest of purple-blue tree trunks, and green grass covered with flowers. Background dark green.

MUSEUM OF FINE ARTS, BOSTON

Oil on canvas. $19\frac{3}{4} \times 39\frac{3}{8}$ in. (50 x 100 cm.).

COLL.: Mme. J. van Gogh-Bonger, Amsterdam; V. W. van Gogh, Amsterdam.

EXH.: Municipal Museum, Amsterdam, July–Aug. 1905, No. 231; Cologne, *International Exposition*, 1912, No. 66; Montross Gallery, N. Y., Oct. 1920, No. 44; Leicester Gallery, London, Dec. 1923, No. 36; Kunsthalle, Basel, Mar. 27–Apr. 21, 1924, No. 75; Kunsthaus, Zurich, July 3–Aug. 10, 1924, No. 72; Württ. Kunstverein, Stuttgart, Oct.–Nov. 1924, No. 37; M. Bernheim, Paris, *Van Gogh Retrospective*, 1925, No. 52; Pulchri Studio, The Hague, Mar.–Apr. 1925, No. 10; Glaspalast, Munich, 1926, No. 2072; Leicester Galleries, London, Nov.–Dec. 1926, No. 11; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 90; Museum of Fine Arts, Boston, *Van Gogh*, 1936, No. 4 (addenda).

LIT.: Van Gogh, *Letters to his Brother*, Eng. trans. 1927–29, III, 472, 477, sketch–449; J. B. de la Faille, *Van Gogh*, 1928, No. 773; Hyperion 1939, No. 764.

Painted at Auvers, June 1890.

LENT BY Mr. and Mrs. Gilbert E. Fuller, Boston, Massachusetts.

58 HOUSES AT AUVERS

PL. XXVIII

In the foreground a woman in a red blouse and darker red skirt walking on a road which runs between two houses at the left, the house in the foreground covered with a thatch roof of yellowish-brown. Beyond is a blue house with a red and gray roof. Green trees, blue sky.

Oil on canvas. $28\frac{1}{2} \times 23\frac{1}{4}$ in. (72.5 x 59 cm.).

COLL.: Voss Collection, Berlin; Tilla Durieux-Cassirer, Berlin; with Paul Cassirer, Berlin; with Galerie Thannhauser, Lucerne.

EXH.: Municipal Museum, Amsterdam, 1905, No. 210; Cologne, *International Exposition*, 1912, No. 105; Paul Cassirer, Berlin; Galerie Thannhauser, Lucerne; Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 95 (repr.); Museum of Fine Arts, Boston, 1931; Museum of Modern Art, N. Y. (Museum of Fine Arts, Boston), *Van Gogh*, 1935–36, No. 64 (repr.).

LIT.: J. B. de la Faille, *Van Gogh*, 1928, No. 805 (repr.); Hyperion 1939,

No. 789 (repr.); A. Pope, *Art News*, annual supplement, Apr. 26, 1930, 98 (repr. 103).

REPR.: Meier-Graefe, *Van Gogh*, 1912, II, 98.

LENT BY John T. Spaulding, Beverly, Massachusetts.

FRANCISCO JOSÉ DE GOYA Y LUCIENTES

Spanish School. 1746 Fuendetodos, Aragon — Saragossa — Madrid — Bordeaux 1828.

59 A DWARF

PL. XXXI

Standing on a chair, wearing a fur cap, a stick in his hand.

Oil on canvas. 33 x 24 $\frac{3}{8}$ in. (83.8 x 61.8 cm.).

EXH.: Metropolitan Museum, N. Y., *Spanish Paintings from El Greco to Goya*, 1928, No. 4 (repr.).

LENT from the Zoe Oliver Sherman Collection, Boston, Massachusetts.

60 AN ALLEGORY: SPAIN, TIME AND HISTORY PL. XXXI

Time, with outspread white wings touched with blue, and holding an hour glass, leads forward a nude woman representing Spain. Another woman symbolizing History is seated on a rock in the foreground, holding a paper or book. In the upper right hand corner, bats and owls against the dark brown-gray sky.

Oil on canvas. 16 $\frac{1}{2}$ x 12 in. (42 x 30.5 cm.).

COLL.: Juan Carnicero; Alessandro de Coupigny. Bought in Madrid by Ralph W. Curtis for Horatio G. Curtis.

EXH.: Copley Society, Boston, *Spanish Masters*, 1912, No. 40.

LIT.: A. L. Mayer, *Francisco de Goya*, 1924, 143, No. 87 (authority for the collections quoted above).

Sketch for a large picture (302 x 250 cm.) formerly in the collection of Don Luis Navas, which is now in the Deering Collection, Chicago (repr. Calvert, *Goya*, pl. 179; Beruete y Moret, *Goya*, II, pl. 41; Mayer, *Goya*, 1924, pl. 173). In the large picture, the standing woman is fully dressed, and the seated woman, partly clothed, is writing in a book. The subject has

been variously described. At the exhibition of Goya's work at the Ministry of Public Instruction and Fine Arts, Madrid (No. 42) it was called *Time Showing Spain to History*. In the review *Por l'Arte*, Dec. 1913, 2 (repr.) it is entitled *Time, Truth and History*. Mayer (*loc. cit.*) dates the large picture 1805-08; Beruete (*loc. cit.*) apparently c. 1800.

LENT BY Mrs. Horatio G. Curtis, Boston, Massachusetts.

DOMENIKO THEOTOKOPULI EL GRECO

Spanish School. 1541 Candia, Crete — Rome, North Italy and Venice — c. 1575 Spain — Toledo 1614.

61 ST. FRANCIS

PL. XXXII

The saint in cloak and cowl stands, almost profile left, gazing into the distance against a background of rocky mountains and stormy sky. On his hands are visible the marks of the stigmata.

Oil on canvas. $43\frac{1}{2} \times 26\frac{1}{2}$ in. (110.5 x 67.3 cm.).

COLL.: Deering, Chicago.

EXH.: Art Institute, Chicago.

LIT.: *Bulletin of Art Institute of Chicago* XVIII, March 1924, 32 (repr. 31); A. L. Mayer, *El Greco*, reference under No. 194aa.

A similar figure of St. Francis appears in *St. Francis* (San Vincente Museum, Toledo, Spain); *St. Francis with a Skull* (Joaquin Cardenas, Seville); *S. John the Evangelist and St. Francis* (Prado, Madrid. Repr. Legendre and Hartmann, *El Greco* 1937, 373, 374, 325). Cossio (*El Greco* 1908, 561) dates the last picture 1594-1604; and the picture on exhibition appears to be of the same period.

LENT BY Mr. and Mrs. R. E. Danielson, Groton, Massachusetts.

62 THE FEAST IN THE HOUSE OF SIMON THE LEPER

PL. XXXIII

The scene is based on Matthew xxvi. 6 and Mark xiv. 3. Christ is seated at a round table with the disciples, Lazarus and Martha (*cf.* John xii. 2). Mary is pouring ointment upon Christ's head. Christ's robe is dull crimson, Martha's orange-red. In the other robes, blue-green and yellow predomi-

nate. The table is set under a gray stone curved colonnade of late Renaissance style. In the background is a portico of the same type and material; and a domed building surmounted by a spire.

Oil on canvas, relined. 55½ x 39 in. (141 x 99 cm.).

COLL.: Guinea, Bilbao; Plasencia, Bilbao; Prince de Wagram, Paris. With Miethke, Vienna. With Durand-Ruel, N. Y.

EXH.: Durand-Ruel, N. Y. 1924; Arts Club, Chicago, 1931; Art Institute of Chicago, *Century of Progress Exhibition*, 1931, No. 172 (repr.).

LIT.: M. B. Cossio, *El Greco*, 1908, 353, No. 325; Kehrer, *Die Kunst des Greco*, 1914, No. 19 (repr.); A. L. Mayer, *El Greco*, 1926, No. 46a and Pl. XLIV; Willumsen, *La Jeunesse du Peintre El Greco*, 1927, II, 657, Pl. CI; Mayer, *El Greco*, 1931, 117, 119, fig. 97.

REPR.: Legendre and Hartmann, *El Greco*, 1937, 171; Goldscheider, *El Greco*, Phaidon, 1938, 232.

There is another version of the subject formerly in the Stchoukine and D'Abernon Collections, now in a private collection in the United States (Mayer, No. 46 and Pl. XLIII) which differs in the scene being placed in a rectangular room with square headed windows and a carved Spanish ceiling, and in having no implements on the table. Cossio dates the picture 1604-1614, Mayer 1608-13. The other version Mayer considers earlier (1605-08).

LENT from the Collection of Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

GREEK SCHOOL, XV CENTURY

63 VIRGIN AND CHILD

PL. XVI

The Virgin is seen half length, resting her cheek against the head of the Child, whom she holds with both hands. Her robe is dull purple-red, trimmed with gold. The Child has a gold mantle over a blue-white robe, and holds a scroll. In the upper corners, half length figures of angels. Inscribed above in Greek characters: $\overline{\text{M}}\overline{\text{P}}\ \overline{\Theta}\overline{\nu}$ (Mother of God); and to the right $\overline{\text{I}}\overline{\chi}\overline{\text{C}}\ \overline{\text{X}}\overline{\text{C}}$ (Jesus Christ).

Tempera on panel. $21\frac{1}{2} \times 16$ in. (54.5 x 40.5 cm.); including frame forming part of panel: $22\frac{3}{4} \times 17\frac{1}{2}$ in. (58 x 44.5 cm.).

Acquired 1912 from Contessa Lazzari, Florence. Found by her in a peasant's house in Cadorno, near Venice. It has been suggested it may be Venetian 15th Century.

LENT BY Mrs. A. Kingsley Porter, Cambridge, Massachusetts.

FRANCESCO GUARDI

Venetian School. 1712 Venice — Trentino — Venice 1793.

64 THE ENTRANCE TO THE ARSENAL, VENICE PL. XXIII

The view is taken from the Fondamenta d'Arsenale, and is framed by a house on the left, and a chapel on the right. Across the canal is a wooden suspension bridge, now replaced by an iron bridge. In front of the great gateway, which carries the winged lion of S. Mark, are seven of the eight statues of mythological divinities, erected in 1682. The well known lions on the terrace are omitted. In the distance is the campanile of S. Francesco della Vigna.

Oil on canvas. $15 \times 18\frac{1}{2}$ in. (38 x 47 cm.).

COLL.: With Agnew, London.

The view point is one associated with Guardi. Canaletto's paintings of the same subject are taken from more to the spectator's left. The omission of certain details is characteristic of Guardi's carelessness over topographical accuracy.

A smaller version (29 x 45 cm.) is in the Gemälde Galerie, Vienna, in which the attitude of the woman in the right foreground is different, and the gondola on the left is omitted. Another version (26.5 x 40 cm.) was in the Weber collection, Hamburg, from the Clavé von Bouhaben Collection.

LENT BY Mrs. Horatio G. Curtis, Boston, Massachusetts.

GUARIENTO DI ARPO

Paduan School. Known activity 1338-1368.

65 ST. MICHAEL

PL. XXXII

Full length, standing holding a lance and shield. Wears a scarlet cloak, trimmed gold, the lights picked out in white, over a gold baldric and a green gold-patterned tunic, which in turn covers a white gold trimmed robe. He has a gold halo, gold greaves and scarlet shoes. The wings are green and scarlet; the shield scarlet with gold edging and the letter I in gold. The black background was apparently formerly blue.

Tempera on panel. 33 x 21 in. (84 x 53.5 cm.).

COLL.: Davanzati Palace, Florence, sold American Art Galleries, N. Y., Nov. 21, 1916, No. 1021 (repr.).

LIT.: Anne Fitzgerald, *Guariento di Arpo*, in *Memoirs of the American Academy in Rome*, IX, 1931, 175-176, 191, pl. 20, fig. 1; Berenson, *Italian Pictures of the Renaissance*, 1932, 268.

One of the series of paintings which formed the ceiling of the chapel in the Reggia, the Palazzo del Capitano del Popolo, in Padua. These were removed and in part destroyed in 1779. Other panels are in the Museo Civico, Padua; and one was in 1931 in a private collection in Vienna. These represent other members of the celestial hierarchy. Originally, in the center of the ceiling was the Virgin, and at the corners were the four evangelists (cf. Rossetti, G. B., *Descrizione delle Pitture . . . di Padova*, 1765). Van Marle (*Italian Schools of Painting*, IV, 112) considers these panels the earliest work of Guariento. Lionello Venturi (*Le Origini della Pittura Veneziana*, 1907, 41) dates them c. 1350. Fitzgerald (*loc. cit.*) seems to incline to a slightly earlier date, on the ground that the chapel was built in 1343.

LENT BY Mrs. A. Kingsley Porter, Cambridge, Massachusetts.

WILLIAM HOGARTH

British School. 1697 London — 1748 France — London 1764.

66 THE ARTIST

PL. XXXIV

Seated, seen three-quarter length, looking towards the spectator. Wears

MUSEUM OF FINE ARTS, BOSTON

a blue robe, over a black coat trimmed with gold lace, and a black cap. White stockings, ruffles and cravat. On the table to the right, papers and books, including a copy of Vergil.

Oil on canvas. 50 x 39½ in. (127 x 100 cm.).

COLL.: With the Blakeslee Galleries, N. Y.

EXH.: Fogg Art Museum, Cambridge, *English Painting*, 1930, No. 38; Knoedler, N. Y., *Hogarth*, Nov. 1935, No. 1, repr.; Carnegie Institute, Pittsburgh, *English Painting*, 1938, No. 11.

LIT.: *Art News*, Nov. 16, 1935, 4 (repr.).

REPR.: *Art News*, May 28, 1938 (on cover).

The features of the sitter are similar to those of Hogarth, as seen in, e.g., the self portrait with a dog, in the National Gallery, London. But in the London portrait, the face is rounder and the bone structure less marked; and Hogarth is known to have been short and stocky, while the sitter in the exhibited picture appears tall. The copy of Vergil on the table, also, is out of key with Hogarth's tastes and interests.

LENT Anonymously.

WINSLOW HOMER

American School. 1836 Boston — New York — Tynemouth, England — West Indies — Quebec — Prout's Neck, Maine 1910.

67 THE NOONING

PL. XXXV

A boy lies on the grass. Typical New England surroundings of apple trees, white clapboard house and barn.

Oil on canvas. 13¼ x 19½ in. (34 x 50 cm.).

COLL.: Charles L. Homer (nephew of the artist); with Maynard Walker, 1936.

EXH.: Pennsylvania Museum of Art, 1936, No. 7; Whitney Museum of American Art, N. Y., 1936, No. 9; Symphony Hall, Boston, 1937.

LIT.: Downes, *Homer*, 1911, 73.

REPR.: *The Fine Arts*, February 1932.

PRIVATE COLLECTIONS IN NEW ENGLAND

Painted probably in 1873. A wood-engraving of a similar subject with additional figures was published in *Harper's Weekly*, August 16, 1873.

LENT BY Mrs. Thomas N. Metcalf, Boston, Massachusetts.

PIETER DE HOOGH

Dutch School. 1629 Rotterdam — 1650 Delft — 1653 The Hague — Leiden — Amsterdam 1683.

68 SLEEPING CAVALIER

PL. XXXV

In a rustic interior. At the right a cavalier in a yellow coat is asleep, his arm resting on a table on which are a bottle, a plate, a jar and several pipes. In the center a young woman and an old woman exchange a purse which they have probably taken from the cavalier. At the left a woman entering a door.

Oil on canvas. $37\frac{1}{2} \times 46$ in. (95.3 x 117 cm.).

COLL.: Francis Bartlett, Boston.

The painting has affinities with some of the pictures grouped together by Valentiner (*Klassiker der Kunst, Pieter de Hooch*, 1929) as the work of Hendrik van der Burgh.

LENT BY Herbert M. Sears, Boston, Massachusetts.

NICOLAS DE LARGILLIÈRE

French School. 1656 Paris — Antwerp — England — 1678 Paris — Paris 1746.

69 A YOUNG MAN

PL. XXXIV

Wears a gray silk mantle over a gold trimmed coat of a warmer gray. Long wig and lace cravat. The curtain, right, is of gray silk. In the upper left corner, a coat of arms.

Oil on canvas. $50 \times 40\frac{1}{4}$ in. (127 x 102.2 cm.).

LENT Anonymously.

THOMAS LAWRENCE

British School. 1769 Bristol — 1779 Oxford — 1787 London — 1818-19 Germany, Austria, France, Italy — London 1830.

70 PORTRAIT OF FRANCIS MOORE

PL. XXXVI

Half-length in an oval, front face, blond hair, wearing a red coat trimmed with dark fur. White collar and stock. Dark background.

Oil on canvas. $29\frac{1}{2} \times 25$ in. (75×63.5 cm.).

COLL.: With Knoedler, N. Y.; Washington B. Thomas, Boston.

EXH.: Copley Society, Boston, *Old Masters*, 1903, No. 17.

A mature work. Francis Moore was envoy for the British Government at Munich. He was the brother of General Sir John Moore and of Sir Graham Moore of the Royal Navy.

LENT BY Mr. and Mrs. William Tudor Gardiner, Gardiner, Maine.

LORENZO MONACO

Florentine School. c. 1370 Siena — Florence 1425?

71 THE NATIVITY

PL. XXXVII

Panel from a predella. The Virgin, left, has a blue mantle over a pale mauve robe; St. Joseph is in crimson, lined green. In the upper right hand corner, the Annunciation to the Shepherds, who wear white Benedictine habits. The setting gives the effect of night.

Tempera on panel. $8\frac{1}{4} \times 11\frac{3}{4}$ in. (21×30 cm.).

COLL.: R. v. Kaufman, Berlin, 1905, sold Berlin Dec. 4-5, 1917, No. 5; acquired by present owner, 1921.

EXH.: Worcester Art Museum, Jan. 1933; Cleveland Museum of Art, *Twentieth Anniversary Exhibition*, 1936, No. 134 (repr. pl. XIX); Fogg Art Museum, Cambridge, Mar. 1939.

LIT.: Siren, *Don Lorenzo Monaco*, 1905, 56 seq., pl. 15; A. Venturi, *Storia dell'Arte Italiana*, VII, pt. I, 15; Van Marle, *Italian Schools of Painting*, IX, 150 n. and 166-168; Berenson, *Florentine Painters of the Renaissance*, 1909,

PRIVATE COLLECTIONS IN NEW ENGLAND

152; and *Italian Pictures of the Renaissance*, 1932, 301; L. Venturi, *Pitture Italiane in America*, 1931, pl. CXLIII; Sandberg Vavalà, *Early Italian Paintings in the Collection of Frank C. Smith, Jr.* in *Worcester Art Museum Annual*, III.

One of the earliest known Florentine paintings of the Nativity, in which the Virgin kneels in adoration before the Child, instead of sitting or reclining. It is also rare to find at so early a date a night effect. Siren (*loc. cit.*) was the first to identify this panel as forming part of a predella with the *Visitation* and the *Adoration of the Magi* in the Parry Collection, Highnam, and the *Flight into Egypt* in the Lindenau Museum, Altenburg. He suggested that they formed the predella of an *Annunciation* by Lorenzo Monaco now in the Accademia, Florence (No. 8458) apparently painted for the high altar of the Badia, which Siren dates c. 1410. A later *Annunciation*, in Sta. Trinità, Florence, retains its predella composed of the same scenes, arranged (left to right) *Visitation*, *Nativity*, *Adoration*, *Flight into Egypt*; and this would probably be the arrangement in the reconstructed predella. Van Marle accepts the idea that the four panels belong to the same series, but dates them later, and considers them different in style from the Accademia *Annunciation*. Berenson also considers them late work. Sandberg Vavalà puts them before 1413, and considers that on stylistic grounds they might be the predella of the Accademia painting.

LENT BY Frank C. Smith, Jr., Worcester, Massachusetts.

ALESSANDRO MAGNASCO

Genoese School. c. 1677 Genoa — Milan — Genoa — 1749 Genoa.

72 LANDSCAPE, WITH WOMEN WASHING CLOTHES PL. XLIX

Dark blue-green foliage, and white clouds in a blue sky.

Oil on canvas. 23 x 37½ in. (58.5 x 95.2 cm.).

Has been attributed to Marco Ricci. An almost identical painting, differing only in the forms of the trees and of the clouds, was formerly in the Geiger Collection (repr. Delogu, *Pittori Minori Liguri . . .*, 1931, pl. 140). Geiger, *Magnasco*, 1923, 48, notes a *Landscape with Washerwomen* in the Piccinelli Coll., Bergamo.

LENT BY Mr. and Mrs. Paul W. Cooley, Hartford, Connecticut.

EDOUARD MANET

French School. 1832 Paris — Paris 1883.

73 VICTORINE MEUREND

PL. XXXVIII

Head and shoulders slightly right, eyes towards the spectator. In white, trimmed black, with a blue ribbon in her fair hair. Dark background.

Oil on canvas. $10\frac{1}{2} \times 10\frac{1}{4}$ in. (27 x 26 cm.).

COLL.: Sir William Burrell; Alphonse Kann.

EXH.: International Exhibition, Glasgow, 1901; Burlington Fine Arts Club, London, 1914 (lent Burrell) and 1922 No. 4 (lent Kann); Paris, *Cinquante Ans de Peinture Française*, 1925, No. 41 (lent Kann); Musée de l'Orangerie, Paris, *Manet*, 1932, No. 12; Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 24 (repr.); Wildenstein, N. Y., *Manet*, 1937, No. 5 (repr.), Institute of Modern Art, Boston, *Boston Collections*, 1937.

LIT.: Duret, *Edouard Manet*, 1902, 1919 and 1926, No. 30, Eng. ed. 1937, No. 33; MacColl, *Nineteenth Century Art*, 183 (repr., p. 148); *Bulletin de la Vie Artistique*, May 1921, 297 (repr.); Tabarant, *Manet*, 87, No. 56; Jamot-Wildenstein, *Manet*, No. 50, fig. 33.

REPR.: Blanche, *Manet*, Pl. 9.

Painted c. 1862. Manet met the sitter, Victorine Meurend, by chance in a crowd at the Palais de Justice. This was his first painting of her, and led to his employing her regularly as a model between 1862 and 1875. She appears in, among other pictures, *The Street Singer* (in this exhibition), *Mlle V . . . en costume d'espada* (Metropolitan Museum), *Le Dejeuner sur l'herbe* (Musée des Arts Decoratifs, Paris), *Olympia* (Louvre), *The Guitar Player* (Mrs. John W. Riddle), *Le Chemin de Fer* (Havemeyer Collection).

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

74 LA CHANTEUSE DES RUES (THE STREET SINGER)

PL. XXXVIII

Coming out of a café or restaurant in which are seen men in top hats and a white aproned waiter. She is eating cherries, and holds up her dress with her left hand in which she carries a guitar. Gray dress and hat. Signed lower left: *Ed Manet*.

PRIVATE COLLECTIONS IN NEW ENGLAND

Oil on canvas. 69 x 42 $\frac{3}{4}$ in. (175 x 108.5 cm.).

Sold by Manet to Durand-Ruel 1871. COLL.: Hoschedé, sold June 1878, No. 42; J. Faure; Sears, Boston.

EXH.: Galerie Martinet, Paris, 1863; Avenue de l'Alma, 1867, No. 19; Ecole des Beaux-Arts, 1884, No. 10 (lent Faure).

LIT.: Duret, *Edouard Manet*, 1902, and 1919, p. 19, No. 31 (repr.), Eng. ed. 1937, p. 21, No. 41 (repr.); Hourticq, *Edouard Manet*, 1912, 13, Pl. VII; Meier-Graefe, *Edouard Manet*, 1912, 63-64, fig. 45; Duret, *Edouard Manet*, 1919, No. 31; Moreau-Nélaton, *Manet*, 1926, 44, fig. 43; Jamot-Wildenstein, *Manet*, No. 45, fig. 37.

REPR.: Rey, *Manet*, Hyperion, 1938, No. 78.

Sometimes called *La Femme aux Cerises*. Proust (quoted by Hourticq) says that when in his company Manet saw a woman with a guitar coming out of a café, and asked her to sit for him. She refused, but Manet used the incident as basis for the picture on exhibition, with Victorine Meurend (who sat to him many times at this period) as a model. Proust dates the picture 1861, according to Jamot-Wildenstein; Moreau-Nélaton implies it was painted in 1862.

LENT Anonymously.

75 A BASKET OF FRUIT

PL. XXXIX

In the basket plums and other fruit. On the table some leaves, a fig, and a knife. Signed lower right: *Manet*.

Oil on canvas. 14 $\frac{1}{4}$ x 17 in. (36 x 43 cm.).

COLL.: Madame d'Angely, Paris, obtained direct from Manet; with Wildenstein.

EXH.: Exposition Manet, Paris, 1867, No. 41; Fogg Art Museum, *French Painting*, 1929, No. 59 (repr. Pl. XVI); Wildenstein, N. Y., *Manet*, 1937 (repr., Pl. XII).

LIT.: Moreau-Nélaton, *Manet*, 1926, I, 89 (repr. fig. 95); Tabarant, *Manet*, 1931, 128, No. 85; Jamot-Wildenstein, *Manet*, I, No. 130, fig. 437; Pope, *Art News*, annual supplement, Apr. 26, 1930, 97 (repr. 113); *M. F. A. Bulletin*, XXIX, p. 112, repr. 110.

MUSEUM OF FINE ARTS, BOSTON

REPR.: The Arts, Dec. 1925, 324; Rey, *Manet*, Hyperion, 1938, No. 158.

Moreau-Nélaton and Jamot-Wildenstein date the painting c. 1866.

LENT BY John T. Spaulding, Beverly, Massachusetts.

76 MME. JULES GUILLEMET WEARING A HAT PL. XXXIX

Long bust, almost profile left, black dress and hat, gray background.

Signed right: *Manet*, 1880.

Pastel. 21 x 13 in. (53 x 33 cm.).

COLL.: G. Viau, sold Mar. 4, 1907, No. 87 (repr.); Sears, Boston.

LIT.: Duret, *Manet*, 1902, and 1919, Pastels No. 11; Tabarant, *Manet*, 1931, No. 34; Jamot-Wildenstein, *Manet*, No. 430, fig. 223.

REPR.: L'Art et les Artistes 1905-06, 40.

Madame Guillemet was the wife of a Parisian *marchand de modes*. She and her husband appear in the painting *Dans la Serre*, painted by Manet in 1878, now in the National Gallery, Berlin.

LENT Anonymously.

77 L'INCONNUE (THE UNKNOWN WOMAN) PL. XXXIX

Half-length, almost profile to the left. In black, a blue fichu round her neck. White roses and a gray feather in her hat. Pale background.

Pastel. 21½ x 14 in. (55 x 36 cm.).

COLL.: Auguste Pellerin; Sears, Boston.

EXH.: Bernheim Jeune, Paris, June 1910, No. 30 (lent Pellerin).

LIT.: Duret, *Manet*, 1902, and 1919, Pastels No. 46; Tabarant, *Manet*, 1931, No. 70; Jamot-Wildenstein, *Manet*, No. 449, fig. 269.

Painted c. 1880.

LENT Anonymously.

THE MASTER OF FRANKFORT

Netherlands School. Active Antwerp c. 1495-c. 1520: also worked in Rhine Valley. Takes his name from an altarpiece by him in the Städelisches Kunstinstitut, Frankfurt.

78 ST. CATHERINE OF ALEXANDRIA

PL. XXXVII

She wears a crimson robe with a floriated gold pattern, lined with white fur. The sleeves of the under-robe are green. On her head is a jewelled crown, sign of her royal birth. In one hand is a book. In the other is a sword, and beneath her feet part of a wheel, symbols of her martyrdom. Background of landscape with trees.

Oil (?:) on panel. $27\frac{3}{4} \times 10\frac{3}{8}$ in. (75 x 26.5 cm.).

Purchased from Vose Galleries, Boston.

This and the companion piece of St. Barbara (No. 79) were probably the inside panels of the wings of an altarpiece. The attribution is that of Max Friedländer.

LENT BY Mr. and Mrs. Edwin S. Webster, Boston, Massachusetts.

79 ST. BARBARA

PL. XXXVII

Wears a red-gold edged mantle with gold cord fastening, a brown damask silk robe lined with white fur and with white fur cuffs, and under-robe of crimson damask. In her left hand is a jewelled quill. At her feet lilies grow. In the background left, in a landscape with trees and mountains, is a tower, symbol of the tower in which she was confined by her father.

Oil (?:) on panel. $27\frac{3}{4} \times 10\frac{3}{8}$ in. (75 x 26.5 cm.).

Purchased from Vose Galleries, Boston.

See note on the companion piece, No. 78.

LENT BY Mr. and Mrs. Edwin S. Webster, Boston, Massachusetts.

FOLLOWER OF MEMLING

Netherlands School, Fifteenth Century.

80 THE INVESTITURE OF ST. ILDEFONSO

PL. XL

St. Ildefonso, Archbishop of Toledo in the 7th century, was conspicuous in current controversy for his defense of the virginity of the Madonna. Entering his cathedral one evening, he saw the Virgin seated on the archiepiscopal throne, surrounded by angels; and while he knelt in adoration, she and the angels placed a chasuble on his shoulders. In the painting, the Virgin wears a crimson mantle over a blue robe trimmed with gold and

jewels; the chasuble is of dull purple and gold brocade of Italian pattern with green lining. The canopy of the throne is of the same green. The nearest angel is in scarlet over white; the one holding the crozier, which carries a figure of the Virgin and Child, is in dull blue; a third, holding a mitre, is in white. The saint is in white, wears a crossed stole, and holds a scroll inscribed with his name. The characteristic fifteenth century Gothic church is of cool and warm gray stone. The unidentified coat of arms on the screen is azure, a bar *or* and *gules* with two monsters' heads between ten stars *or* bordered argent with three castles in chief. In the window to the right is a shield charged with the device granted to Dürer and other master painters by the Emperor Maximilian.

Oil (?) on panel. $71\frac{1}{2} \times 35$ in. (181.5 x 89 cm.).

COLL.: Various branches of the Bourbon family in Spain; E. Pacully, Nice, sold Paris, 1903, No. 26. With Hoogendyk, Amsterdam.

EXH.: Bruges, 1902, No. III; Worcester Art Museum, *Flemish Painting*, 1939, No. 25; Philadelphia Museum of Art, *ibid.*, 1939, No. 25.

LIT.: *Rep. für Kunstwissenschaft*, XLVI, 38; Post, *History of Spanish Painting*, IV, 415-416; Friedländer, *Die Altniederländische Malerei*, VI, 135, No. 105.

The central panel of an altarpiece, of which the two wings, on which are represented Saint Isidore and Saint Leander, are in the Museum at Valladolid. Friedländer suggests that it is the work of a follower of Memling active in Spain.

LENT BY Aldus C. Higgins, Worcester, Massachusetts.

JEAN FRANÇOIS MILLET

French School. 1814 Gruchy — Paris — Cherbourg — Barbizon 1875.

81 THE SHEEPSHEARER

PL. XLIV

On a barrel is a white sheep whose legs are held by a man behind in a straw hat and smock. To the left a woman three-quarter length, in an apron and white cap, holds the sheep with her left hand and clips its wool with her right. Signed lower right: *J F Millet*.

Oil on canvas. 64×44 in. (162.7 x 111.8 cm.).

PRIVATE COLLECTIONS IN NEW ENGLAND

COLL.: M. Blanc, Paris; Gavet, Paris; Peter Chardon Brooks, Boston; R. M. Saltonstall.

EXH.: Brussels, *Millet*, 1860; Salon, Paris, 1861; *World's Exposition*, Paris, 1867; *Columbian Exposition*, Chicago, 1892; Copley Society, Boston, *French School of 1830*, 1908, No. 75; Museum of Fine Arts, Boston.

LIT.: Sensier, *Millet, raconté par lui-même*, 1881, 215, 216; Eng. trans., 1881, 144, 145, 189; Moreau-Nélaton, *Millet*, II, 83-85, fig. 156; Croal Thomson, *Barbizon School*, 1890, 235; *Gazette des Beaux Arts*, II, 1887, 6; A. Tomson, *Millet and the Barbizon School*, 1905, 87-88; Cartwright, *Millet, Life and Letters*, 1896, 207-213, 220, 297, 363-364, 370; Le Prieur, *Millet*, n.d., 65-66; Soullié, *Millet*, 1900.

One of numerous drawings for this composition is reproduced in Croal Thomson (*op. cit.*, 236). A first study (16 $\frac{1}{8}$ x 9 $\frac{5}{8}$ in.) for this painting, c. 1853 is in the Quincy A. Shaw Collection, Museum of Fine Arts, Boston.

LENT BY Mrs. R. M. Saltonstall, Chestnut Hill, Massachusetts.

CLAUDE MONET

French School. 1840 Paris — Le Havre — London — Giverny (Seine) 1926.

82 MADAME MONET AND CHILD

PL. XLI

Seated on the grass in a garden with pink, red, and white flowers. Full length in blue and white dress, sewing. On the ground before her is a blond child in a blue dress reading a book. In front a wooden horse. Signed and dated lower left: *Claude Monet* '75.

Oil on canvas. 22 x 25 $\frac{3}{4}$ in. (56 x 65.5 cm.).

COLL.: With Durand-Ruel, Paris; Desmond Fitzgerald, Boston, sale, New York, Apr. 21, 1927, No. 187.

EXH.: Copley Society, Boston, *Monet*, 1905, No. 29; Museum of Fine Arts, Boston, *Monet*, 1911, No. 36; Copley Society, Boston, *Living Painters*, 1914, No. 46.

Painted in the Monet's garden at Giverny.

LENT BY Mrs. Edwin S. Webster, Boston, Massachusetts.

83 LE BASSIN D'ARGENTEUIL

PL. XLI

In the foreground beyond a bank of flowers is a group of three boats with furled sails at moorings. On the river are two sailboats, and on the opposite bank are green trees and a small cottage. Signed lower left: *Claude Monet*.

Oil on canvas. 22 x 29 in. (56 x 74 cm.).

COLL.: Gaston Bernheim de Villers, Paris. With Carroll Carstairs Gallery, N. Y.

EXH.: Paris, *Monet*, Jan.-Feb. 1921; Paris, *Oeuvres des XIX et XX Siècles*, 1925; Knoedler, N. Y., *French Landscape of Nineteenth and Twentieth Centuries*, 1931, No. 15; Carroll Carstairs, N. Y., *The 1870's*, 1938.

LIT.: Carstairs, *Postscript to Criticism*, 33 (repr. pl. 23); Frankfurter, *Art News*, Dec. 3, 1938, 12, repr. 9.

REPR.: Bernheim-Jeune, *L'Art Moderne*, 1919, pl. 90; M. Elder, *À Giverny chez Claude Monet*, Bernheim-Jeune, 1924, pl. 16 in color.

LENT Anonymously.

84 SPRING ON THE EPTE

PL. XLII

A yellow birch with pink blossoms at left on a pink, green and yellow bank of a river. Pink willows set against blue hills beyond. Blue sky. Signed lower right: *Claude Monet*.

Oil on canvas. 26 x 36½ in. (66 x 93 cm.).

COLL.: With Durand-Ruel, Paris; Desmond Fitzgerald, Boston, sale, New York, Apr. 21, 1927, No. 196 (repr.).

EXH.: Museum of Fine Arts, Boston, *Impressionist and Barbizon Pictures*, 1919-20.

Painted c. 1885. Almost identical composition with *Bord de la Rivière* No. 85.

LENT BY Mr. and Mrs. Edwin S. Webster, Boston, Massachusetts.

85 BORD DE LA RIVIÈRE (RIVER BANK)

PL. XLII

Three willows on the bank of a blue river. Flowers on the edge. Pink willows behind. Spring effect. Signed and dated lower right: *Claude Monet* '85.

Oil on canvas. 25 x 31½ in. (63.5 x 80 cm.).

PRIVATE COLLECTIONS IN NEW ENGLAND

COLL.: with Durand-Ruel, Paris; Spencer; Harris Whittemore, Naugatuck, Conn.

Painted on the river Epte. Almost identical composition with *Spring on the Epte* No. 84.

LENT BY Miss Gertrude B. Whittemore, Naugatuck, Connecticut.

JEAN MARC NATTIER

French School. 1685 Paris — 1715 The Hague — Paris 1766.

86 PORTRAIT OF A MAN

PL. XLIII

Seated at a table, half-length, three-quarters right. In a blue coat, white lace ruff and sleeves, holding a book with red binding. Signed and dated center right: *Nattier pinxit. 1756*.

Oil on canvas. $31 \times 25\frac{1}{2}$ in. (80 x 64.7 cm.).

COLL.: Trotti, Paris; Washington B. Thomas.

An inscription on the book reads *Le Discours* (sic), the page number 34.

LENT BY Mr. and Mrs. William Tudor Gardiner, Gardiner, Maine.

87 PORTRAIT OF A WOMAN

PL. XLIII

Half-length, three-quarters left, in a blue satin décolleté dress, white collar, pearls, and flowers in hair. Signed and dated center right: *Nattier pinxit, 1752*.

Oil on canvas. $31\frac{1}{4} \times 25\frac{1}{4}$ in. (79.5 x 64.2 cm.).

COLL.: Trotti, Paris; Washington B. Thomas, Boston.

EXH.: Copley Society, Boston, *Old Masters*, 1903, No. 23.

LENT BY Mr. and Mrs. William Tudor Gardiner, Gardiner, Maine.

NORTH ITALIAN SCHOOL,
XIV CENTURY

88 ST. MARTIN AND THE BEGGAR

PL. XLVI

The scene is enclosed in an initial N, in gray, red and pink. The Saint, who wears a pink cloak over a green robe, turns towards the beggar behind his

horse, and divides his cloak with his sword. The horse is brown, the background blue, and the rocky ground gray.

Body-color on vellum. $6\frac{3}{4} \times 7$ in. (17 x 17.8 cm.).

From an illuminated manuscript. The types of the faces and the treatment of the drapery relate the painting to the School of the Marches, and suggest a connection with Baronzio (active c. 1345).

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

WORKSHOP OF PACINO DI BONAGUIDA

Florentine School. Follower of Giotto, mentioned in documents 1303 and 1320.

89 THE ASCENSION

PL. XLVI

A page from an antiphonal. In the miniature, Christ, in a white robe over pale yellow under-robe, within a blue, yellow and green mandorla, is above. On each side are two angels with red and gray wings, in white, green and blue robes. The apostles and the Virgin below form two groups, divided by a rocky hillock on which are two trees. In their robes, deep blue, green-gray and pale yellow are prominent. Below the miniature a stave of music and the words: *LAUDATE. LA. SURREO.* The border to the page is composed of floral motives, with an angel musician on each side, one with a harp, the other with a lute. In the lower edge a medallion encloses two donors, one in red, the other in blue, looking up.

Body-color on parchment. Whole page, $17\frac{1}{2} \times 12\frac{1}{4}$ in. (44.5 x 31 cm.). Miniature, 10 x 8 in. (25.5 x 20.3 cm.).

COLL.: William Young Ottley; W. Fuller Maitland, sold Christie's, July 14, 1922, No. 49.

EXH.: Worcester Art Museum, Jan. 1933; Cleveland Museum of Art, *Twentieth Anniversary Exhibition*, 1936, No. 117; Fogg Art Museum, Mar. 1939.

LIT.: Offner, *Studies in Florentine Painting*, 1927, 14, fig. 17; Sandberg Vavalà, *La Croce Dipinta Italiana*, 1929, 404, No. 72; Offner, *Corpus of Florentine Painting*, 1930, Sec. III, V. II, 30, pl. XII; Sandberg Vavalà, *Early*

PRIVATE COLLECTIONS IN NEW ENGLAND

Italian Paintings in the Collection of Frank C. Smith, Jr. in Worcester Art Museum Annual, III, 1938-39; *Cleveland Museum of Art, Catalogue of Twentieth Anniversary Exhibition*, 1936, 52, pl. XIII.

The attribution is that of Offner. In the *Corpus* (*loc. cit.*) he compares the illumination with three others respectively in the Fitzwilliam Museum (see *Corpus*, Sec. III, V. II, 26, pl. X), the British Museum (*Corpus*, Sec. III, V. II, 234 add. pl. IX), and Morgan Library (*Corpus*, Sec. III, V. II, 2, 232, add. pl. VIII). On the ground of similarities in size, in arrangement, and style, he suggests some, or perhaps all, may have come from the same book. Sandberg Vavalà (*loc. cit.*) assents to the attribution, but notes differences in style among the four pages, and is inclined to regard the page on exhibition as an individual production.

LENT BY Frank C. Smith, Jr., Worcester, Massachusetts.

JOACHIM DE PATINIR

Flemish School. Bouvignies — 1515 Antwerp — Antwerp 1524.

90 ST. JEROME

PL. XL

Kneeling and beating his breast, before a crucifix on the left, in front of a group of trees. In the background a lake, flanked by rocky mountains among which buildings are scattered, and beyond, undulating country.

Oil on panel. $18\frac{1}{8} \times 12\frac{1}{2}$ in. (46 x 32 cm.).

Purchased from the Ehrich Galleries, N. Y.

LENT BY Frank C. Smith, Jr., Worcester, Massachusetts

GIOVANNI BATTISTA PIAZZETTA

Venetian School. 1682 Venice — Bologna — Venice 1754.

91 THE MADONNA OF THE ROSARY

PL. XLVII

The Child holds out a rosary to St. Dominic, who kisses his foot. St. Francis, at the foot of the pedestal on which the throne is placed, looks up in adoration. On the right, with hands clasped, is St. Louis Gonzaga.

Oil on canvas. $49 \times 46\frac{3}{4}$ in. (124 x 118 cm.).

MUSEUM OF FINE ARTS, BOSTON

COLL.: With Durand-Ruel, Paris; purchased from Lennie Davis, Paris.

EXH.: Boston Art Club, *Fuller Collection*, 1928, No. 18; Fogg Art Museum, Cambridge, 1929; Museum of Fine Arts, Boston, 1938.

LIT.: Pallucchini, *L'Arte de G. B. Piazzetta*, 1934, III.

The subject is a comparatively rare one. It typifies the Festival of the Rosary, one of the festivals instituted in honor of the Virgin after the Council of Trent, mainly through Jesuit influence. This and the presence of St. Louis Gonzaga, a Jesuit saint, who wears the surplice and black cassock in which members of the Society are often represented, suggest that the picture was painted for a Jesuit church or institution. Pallucchini lists the picture as by F. Bencovich, a follower of Piazzetta.

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

CAMILLE PISSARRO

French School. 1830 St. Thomas (West Indies) — Paris 1903.

92 STREET AT ARGENTEUIL IN WINTER PL. XLV

A street lined with gray houses on either side runs from the right foreground to the left background. Patches of snow on the street and roofs of the house. A cart pushed by a man on the street, people on the sidewalks on either side. Signed and dated lower right: *C. Pissarro 1873*.

Oil on canvas. $23\frac{1}{4} \times 28\frac{1}{4}$ in. (59 x 72 cm.).

With Durand-Ruel.

EXH.: Museum of Fine Arts, Boston, 1931-32.

LIT.: Pope, *Art News*, annual supplement, Apr. 26, 1930, 97, 98 (repr. 103).

REPR.: F. Watson, *The Arts*, Dec. 1925, 344.

LENT BY John T. Spaulding, Beverly, Massachusetts.

93 THE MARKET PLACE AT DIEPPE PL. XLIV

A market place crowded with men, women and children in many-colored peasant costumes. In the center two green trees. In the background a cart is silhouetted against a house and a wall, behind which are trees and bushes. Signed and dated lower right: *C. Pissarro 1885*.

PRIVATE COLLECTIONS IN NEW ENGLAND

Oil on canvas. $32\frac{1}{4} \times 32\frac{1}{4}$ in. (82 x 82 cm.).

COLL.: Claude Monet; Michel Monet. With Wildenstein, N. Y.

EXH.: Museum of Fine Arts, Boston, 1938.

LENT BY John T. Spaulding, Beverly, Massachusetts.

94 BROUILLARD, MATIN (MORNING MIST) PL. XLV

In the foreground a quay with two shacks, and horses dragging carts. A gray stone bridge with numerous people and carts runs horizontally across the painting. Beyond houses in the mist. Pink sky. Signed and dated lower left: *C. Pissarro '96*.

Oil on canvas. $19\frac{3}{4} \times 24$ in. (50.2 x 61 cm.).

With Durand-Ruel; Mrs. William Lowell Putman Coll., Boston.

EXH.: Museum of Fine Arts, Boston, *Impressionist and Barbizon School*, 1919-20.

The painting represents the Pont Boildieu, Rouen. Possibly the painting exhibited in the Pissarro Exhibition at Durand-Ruel, Paris, 1896, No. 3.

LENT BY Mrs. Harvey H. Bundy, Boston, Massachusetts.

PIERRE PUVIS DE CHAVANNES

French School. 1824 Lyons — Paris — Paris 1898.

95 LA GRANDE SOEUR (THE ELDER SISTER) PL. XLVII

The standing child has a white blouse, a dark gray skirt, and dark blue spotted apron. The baby is in dull pink. Background of blue-green sea and blue-green sky shading to pale yellow. On the horizon left, two campanili, and the suggestion of a dome. Signed lower right: *P. Puvis de Chavannes*.

Oil on canvas. $41 \times 23\frac{1}{2}$ in. (104 x 59.8 cm.).

COLL.: Mrs. S. D. Warren; apparently with Durand-Ruel, Paris.

EXH.: Copley Society, Boston, *Old Masters*, 1903, No. 45; Museum of Fine Arts, Boston, *Collection, Late Mrs. Warren*, 1902, No. 11.

LIT.: Michel and Laran, *Puvis de Chavannes*, 1912, 45, pl. XXIV.

An early work, in which the lagoon and the campanili in the background

MUSEUM OF FINE ARTS, BOSTON

may be a reminiscence of early visits to Italy. Puvis utilized this painting for a whole length group, with a second child standing behind the girl, in the right foreground of *The Meeting of Ste. Genevieve and of St. Germain*, in the Panthéon, Paris, painted 1874-78.

LENT BY Mrs. Fiske Warren, Boston, Massachusetts.

SIR HENRY RAEBURN

English School. 1756 Stockbridge — London — Italy 1785 — Edinburgh 1823.

96 SIR WALTER SCOTT, 1771-1832 PL. XLVIII

Half-length, front face, blond hair, in a dark coat with a pink lining, white stock.

Oil on canvas. 29 x 24 in. (73.8 x 61 cm.).

COLL.: Thomas Campbell; William Russell, sale, 1863, bought in; Lord Tweedmouth, sale, London, June 1905, No. 36, bought by Gooden.

LIT.: Armstrong, *Raeburn*, 1901, 76, 79; E. Pennington, *Raeburn*, 1904, Appendix I, 247, V. 261, J. Greig, *Raeburn*, 1911, 59; C. R. Grundy, *Connoisseur*, Feb. 1911, 103.

Painted c. 1805. One of the six portraits of Scott executed by Raeburn.

LENT BY the late Mrs. Washington B. Thomas, Boston, Massachusetts.

ALLAN RAMSAY

British School. 1713 Edinburgh — Italy 1736-38 and 1775 — London — Dover 1784.

97 PORTRAIT OF A MAN PL. XLVIII

Half-length, three-quarter right in a blue coat, long red vest, holding a black, tricorn hat in left hand. Brown curtain, gray background.

Oil on canvas. 40 x 35 $\frac{3}{4}$ in. (101.5 x 91 cm.).

COLL.: Lord Bateman; T. J. Coolidge, Boston.

LENT BY William A. Coolidge, Brookline, Massachusetts.

REMBRANDT VAN RIJN

Dutch School. 1606 Leyden — Amsterdam 1669.

98 LIESBETH VAN RIJN

PL. L

Head and shoulders, facing the spectator. Wears a purplish-black dress, trimmed with gold lace, and a white pleated chemisette. Has ear-rings, and an ornament in her hair. Gray background. Signed right: *R.H.L.* (in monogram) *Van Rijn*, and dated: 1632.

Oil on oak, oval. $22\frac{3}{4} \times 16\frac{7}{8}$ in. (58 x 43 cm.).

COLL.: Valpinçon, Paris; E. Secrétan, Paris, sold July 1, 1889, No. 154; with C. Sedelmeyer, Paris; Prince Liechtenstein, Vienna; Bishop of Chur. With Vose Galleries, Boston.

EXH.: Detroit Institute of Art, *Rembrandt*, 1930, No. 17; Worcester Art Museum, *Rembrandt and his Circle*, 1936, No. 3 (repr.); Museum of Fine Arts, Boston.

LIT.: Bode, *Geschichte der holländischen Malerei*, 1883, 311; Dutuit, *L'Oeuvre Complet de Rembrandt*, 1881-85, III, 53, 189; Michel, *Rembrandt*, 1893, 168, 560; Moes, *Iconographia Batava*, 1897, II, No. 6686.10; Bode-Hofstede de Groot, *Rembrandt*, 1897-1906, I, No. 57; Hofstede de Groot, *Catalogue of Dutch Painters*, 1916, VI, No. 699; Würzbach, *Niederlandisches Künstler Lexikon*, 1910, II, 412; Valentiner, *Rembrandt Paintings in America*, pl. 17; Van Dyck, *Rembrandt and his School*, 1923, 24, 39, pl. I. 1.

REPR.: Valentiner, *Rembrandt*, *Klassiker der Kunst*, 1909, No. 56. Bredius, *Paintings of Rembrandt*, Phaidon, 1937, No. 89.

One of a considerable group of early portraits by Rembrandt, in which the sitter is usually regarded as Liesbeth van Rijn, the sister of the painter. Hofstede de Groot (*loc. cit.*) records a copy of the portrait in the Chauveau Collection, Paris.

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

99 PORTRAIT OF A GENTLEMAN

PL. L

Over half-length, front face, long hair and moustache, black hat, fur-trimmed jacket, long red under garment, white chemise, across chest a

MUSEUM OF FINE ARTS, BOSTON

belt from which dangles what appears to be a whistle. Right hand grasps the hilt of a sword. Signed and dated lower left: *Rembrandt, F. 1655*.

Oil on canvas. 44 x 33½ in. (112 x 85.2 cm.).

COLL.: Marquis de Beausset; J. Allard, Brussels; Prosper Crabbe, Brussels, sale, Paris, June 12, 1890, No. 43; with W. Shaus, N. Y.; James Ross, Montreal, sale, London, July 8, 1927, No. 16, bought by Agnew.

EXH.: Art Association, Montreal, *Dutch Masters*, 1906, No. 2; Metropolitan Museum of Art, N. Y., *Hudson-Fulton*, 1909, No. 99; Boston Art Club, *Fuller Collection*, 1928, No. 20; Royal Academy, London, *Dutch Art*, 1929, No. 89; Detroit Institute of Art, *Rembrandt*, 1930, No. 75; Worcester Art Museum, *Rembrandt*, 1935, No. 9 (repr.).

LIT.: Bode, *Rembrandt*, 1901, VI, No. 448 (repr.); Valentiner, *Rembrandt, Klassiker der Kunst*, 1909, No. 433 (repr.); Würzbach, *Niederlandisches Künstler-Lexikon*, 1910, II, 405; Hofstede de Groot, *Catalogue of Dutch Painters*, 1916, VI, No. 750; Valentiner, *Burlington Magazine*, Dec. 1930, LVII, 266, note 1 (repr. in detail); W. Heil, *Pantheon*, Aug. 1930, 383 (repr. in detail); Hind, *Rembrandt*, 1932, 17, 89, pl. LXV; Bredius, *Paintings of Rembrandt*, Phaidon, 1937, No. 278 (repr.).

REPR.: Exhibition of Dutch Art, Royal Academy, London, 1929, *Souvenir; Commemorative Catalogue*, 1930, pl. XLVII; *Art News*, Apr. 26, 1930, No. 30, section II cover; Valentiner, *Rembrandt Paintings in America*, 1931, No. 168.

Formerly erroneously called a portrait of Admiral van Tromp. Hofstede de Groot (*loc. cit.*) and Bredius (*loc. cit.*) date the portrait 1655; Valentiner, *Burlington Magazine* (*loc. cit.*) dates it 1665; Heil (*loc. cit.*) reads the date as 1666. The third figure is quite difficult to discern, but judging from the style of the painting the date should be closer to 1655 than to 1665.

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

100 A WOODED RIVER VALLEY WITH COWS

PL. XLIX

Looking up the valley towards a castle on a hill in the distance. On a road in the left foreground, men and women; on the right, three cows on the river bank.

PRIVATE COLLECTIONS IN NEW ENGLAND

Oil on oak. $15\frac{1}{8} \times 20\frac{3}{4}$ in. (38.5×52.8 cm.).

COLL.: Jacques de Roore, The Hague, sold Sept. 4, 1747 (according to Smith, cited below); Lord Radstock, sold through Pinney (see Smith. According to Mireur, *Dictionnaire des Ventes*, the sale was in 1821); Sir Robert Peel (sold 1845, according to Mireur); private collection, Sweden.

EXH.: British Institution, 1822, No. 92 (lent Radstock).

LIT.: Smith, *Catalogue Raisonné*, Part VII, No. 595; Waagen, *Art Treasures in Great Britain*, 1854, I, 399; Dutuit, *L'Oeuvre Complet de Rembrandt*, 1881-85, III, 3; Bode and Hofstede de Groot, *Rembrandt*, 1897-1906, IV, No. 237; Valentiner, *Rembrandt, Wiedergefundene Gemälde*, 1921, 116, XXVII.

The history of the picture is not wholly clear. Smith describes it as coming from the de Roore collection, sold in 1747; but the price he gives is not the same as those given by Hofstede de Groot (*Catalogue*, VII, 957b and 957c) for two pictures in that sale both described as *Landscape with Figures and Cows*. Again, the dates given by Mireur for the sales from the Radstock and Peel collections (1821 and 1845) contradict the facts that Lord Radstock lent the picture to the British Institution in 1822, and that Waagen saw it in the Peel collection in 1850.

Hofstede de Groot (VII, 463, note 68) attributes the painting to F. Bol. Valentiner (*loc. cit.*) considers it too good for that artist, and attributes it doubtfully to Rembrandt. Bode gives it to Rembrandt.

LENT BY Mr. and Mrs. Edwin S. Webster, Boston, Massachusetts.

PIERRE AUGUSTE RENOIR

French School. 1841 Limoges — Paris — Cagnes 1919.

101 FLOWERS IN A VASE

PL. LIII

On a black table before a mirror, set on a blue dish, is a white and red Chinese porcelain figured vase, with pink and white chrysanthemums and red tulips. Signed and dated lower left: *A. Renoir '71*.

COLL.: With Durand-Ruel, N. Y.

MUSEUM OF FINE ARTS, BOSTON

EXH.: Museum of Modern Art, N. Y., *Flowers*, 1933; Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 42.

LENT BY Robert Treat Paine, 2nd., Brookline, Massachusetts.

102 PLACE DE LA TRINITÉ

PL. LI

In the foreground at the right a group of people, a woman pushing a baby carriage, a black dog; at the left a horse-drawn cab. In the center green trees. In the background and on either side, houses surrounding the square. Signed lower left: *Renoir*.

Oil on canvas. 19½ x 24 in. (49.5 x 61 cm.).

COLL.: Gustave Fayet, Igny. With Paul Rosenberg, Paris.

EXH.: Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 43 (repr.).

Painted c. 1879.

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

103 GIRL WITH CAT

PL. LII

A young girl in a white dress hanging loosely from her shoulders is seated at a table on which is a pot of flowers and a gray and black cat. In the background a piano. On the piano flowers and sheets of music. Signed lower right: *Renoir*.

Oil on canvas. 38 x 31½ in. (96.5 x 80 cm.).

COLL.: Giovanelli, Paris; with Durand-Ruel, Paris; Harris Whittemore.

EXH.: Fogg Art Museum, Cambridge, *French Painting*, 1929, No. 78 (repr. pl. XXXII); Metropolitan Museum, N. Y., *Renoir*, 1937, No. 38; Tuttle House, Naugatuck, Conn., Apr. 1938, No. 28.

LIT.: Meier-Graefe, *International Studio*, XCVIII, Mar. 1931, 42-43 (repr.).

Painted about 1880. The model is Madame Renoir. Meier-Graefe (*loc. cit.*) relates that the painting was stolen in Paris when it was sent away to be framed. It appeared again about 1900 in the possession of Giovanelli, a Parisian interpreter. Renoir at first refused to admit the authenticity of the painting, but later did so and signed it. There are two similar versions, one

PRIVATE COLLECTIONS IN NEW ENGLAND

without the cat (see Meier-Graefe, *Renoir*, 1929, 182, fig. 152) now owned by the Toledo Museum of Art, and another without the piano but with a cat.

LENT BY J. H. Whittemore Company, Naugatuck, Connecticut.

104 PLACE DE LA TRINITÉ

PL. LI

Scene in the garden of the square. In the foreground a lady in white and a man with tail coat and a top hat. In the middle distance men, women, and children. To the right the steps of a large building and houses beyond. Blues and greens predominate. Signed lower left: *Renoir*.

Oil on canvas. 21 x 25 $\frac{3}{4}$ in. (53.5 x 65.5 cm.).

COLL.: Hazard, sale Paris, Dec. 1919, No. 207, repr.; with Paul Rosenberg, Paris; George Carstairs; with Knoedler, N. Y.; Carroll Carstairs. With Carroll Carstairs Gallery.

EXH.: Knoedler, N. Y., *Century of French Painting*, 1928, No. 19; Knoedler, N. Y., *French Landscape*, 1931, No. 19 repr.; Metropolitan Museum of Art, N. Y., *Renoir*, 1938, No. 52 repr.; Museum of Art, Rhode Island School of Design, Providence.

LIT.: R. R. Tatlock, *Burlington Magazine*, Oct. 1931, LIX, 194, repr.

REPR.: *Apollo*, July 1929, X, 35.

Painted about 1880.

LENT Anonymously.

105 LANDSCAPE NEAR MENTON

PL. LIII

A cluster of brown trees with green branches, yellow grass, blue sea to right beyond. Signed and dated lower right: *Renoir* '83.

Oil on canvas. 27 $\frac{1}{4}$ x 33 $\frac{3}{8}$ in. (69 x 85 cm.).

COLL.: Prince de Wagram, Paris.

EXH.: Museum of Fine Arts, Boston, 1931-32.

LIT.: F. Watson, *The Arts*, Dec. 1925, 328 (repr. 338); Pope, *Art News*, annual supplement, Apr. 26, 1930, 97, 98 (repr. 122).

REPR.: Meier-Graefe, *Renoir*, 1929, 194, fig. 162.

LENT BY John T. Spaulding, Beverly, Massachusetts.

106 PORTRAIT OF CLAUDE RENOIR AS A CHILD

Not Illustrated.

Half-length in profile to the left looking down with hands on table. Blond hair. Inscribed top right: *Renoir* (atelier stamp).

Oil on canvas. $15\frac{3}{8} \times 11\frac{1}{2}$ in. (39.5 x 29 cm.).

COLL.: Atelier Renoir; Etienne Vautheret, Sale Paris, June 16, 1933, No. 11 (repr.).

REPR.: *L'Atelier de Renoir*, Paris, 1931, I, pl. 92, No. 298.

Painted 1905.

LENT BY Mr. and Mrs. Q. A. Shaw McKean, Prides Crossing, Massachusetts.

JUAN REXACH

School of Valencia. Known to be active 1443-1484. The spelling of his name has many variations.

107 TWO PANELS FROM A RETABLE

PL. LIV

(1) The Crucifixion. St. Mary Magdalene kneels at the foot of the cross: the Virgin is seated on the left, St. John on the right. In the right background is the centurion in armor, and two other men, perhaps Pharisees. In the background, the buildings and towers of a medieval city. The sky is gold.

(2) The Virgin and Child enthroned adored by angels. The Virgin holds a spray of lilies, wears a gold crown, and a jewel-trimmed mantle over a brocade robe. On each side, a kneeling angel presents a bunch of lilies in a majolica vase. The Child turns to bless the one on the right. Behind, groups of angels in adoration. Gold patterned dossal to the throne, and gold background.

Oil (2) on panel. 65 x 31 in. (165 x 79 cm.), excluding frame.

Comes from Valencia.

EXH.: Fogg Art Museum, Cambridge.

LIT.: Saralegui, *Boletín de la Sociedad Española de Excursiones*, XL, 1932, 57; Post, *History of Spanish Painting*, VI. 1.84 (repr. fig. 26).

Saralegui gives the painting to a pupil of Rexach. Mr. Post assigns it to the master himself.

LENT BY Mrs. Richard P. Strong, Boston, Massachusetts.

SIR JOSHUA REYNOLDS

British School. 1723 Plympton, Devon — London — 1749 Italy — London 1792.

108 ARIADNE

PL. LV

Her face is turned over her right shoulder, and her hair blown by the wind. Over her left shoulder is a scarf.

Oil on canvas, oval. 30 x 25 in. (76 x 63.5 cm.).

Painted 1778, and bought 1781 by William Lock of Norbury for £36.15.0. COLL.: William Smith, M.P.; Alexander Baring (Lord Ashburton); A. H. Glen-Coats. With Agnew; with Vose Galleries, Boston.

EXH.: British Institution 1813, No. 49 (lent William Smith) and 1833, No. 38 (lent Alexander Baring); French Gallery, London, 1913, No. 24.

LIT.: Graves and Cronin, *Sir Joshua Reynolds*, 1899, III, 1131; Armstrong, *Sir Joshua Reynolds*, 238.

ENGR.: W. Doughty (mezzotint), 1779; W. Sharp (lithograph); S. W. Reynolds (mezzotint).

Graves and Cronin (III, 1174) record a replica or copy exhibited at the Grosvenor Gallery, 1884, No. 70, as "Miranda," lent Thomas Evans. They also note sketches of the subject sold at Greenwoods, London, Apr. 14, 1796, No. 44, and Apr. 16, 1796, No. 18; and an *Ariadne* sold at Christie's, May 19, 1849, No. 70.

LENT BY Mrs. Edwin S. Webster, Boston, Massachusetts.

109 SQUIRE MUSTERS

PL. LVI

Standing full length, legs crossed, leaning on a cane, in a landscape. Wears a brown coat, yellow waistcoat, black breeches, white stockings, and holds a hat in his left hand.

Oil on canvas. 94 x 57½ in. (239 x 146 cm.).

MUSEUM OF FINE ARTS, BOSTON

COLL.: Musters family, Sale, Colwick Hall, Dec. 12, 1850, bought in; with Agnew, London; Lockett Agnew, London; Sir W. Hutcheson Poë, Bart., sale, London, July 8, 1927, bought by Agnew.

EXH.: Royal Academy, London, 1885, No. 189; Earls Court, London, *Japan British Exhibition*, 1910, No. 9; Art Club, Boston, *Fuller Collection*, 1928, No. 24; Museum of Fine Arts, Boston, 1938.

LIT.: Leslie and Taylor, *Reynolds*, 1865, I, 510 (index refers to sittings); Graves and Cronin, *Reynolds*, 1899, II, 681; Armstrong, *Reynolds*, 1900, 221.

Engraved by James Scott, 1876.

John Musters of Colwick, Nottingham, 1783-1827, sat for Reynolds in 1777, 1778, and 1780. The bill for this portrait and that of his wife for £157.10.0. was paid Dec. 1777. John Muster's portrait was overpainted about 1820 in the costume of that period. The painting was cleaned in 1872 and restored to its original appearance.

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

JUSEPE DE RIBERA (LO SPAGNOLETTA)

Spanish School. c. 1590 Játiba — Valencia — 1616 Naples — Naples 1652.

110 ST. FRANCIS DE PAULA

PL. LV

In a brown robe and hood, holding a staff, and a paper inscribed CHARITAS. Gray background. Signed and dated on the paper: *Jusepe de Ribera Espanol 1640 F.*

Oil on canvas. $29\frac{1}{2} \times 24\frac{1}{4}$ in. (75 x 61.5 cm.).

From a private collection, Paris.

EXH.: Fogg Art Museum, Cambridge, 1921; Museum of Fine Arts, Boston.

LIT.: Mayer, *Ribera*, 1908, No. 132.

St. Francis de Paula (d. 1507) was founder of the reformed Franciscan order of the Minimes. The motto of the brotherhood was the word Charity.

Mayer (*loc. cit.*) notes the relation of the painting to the work of Rembrandt in the treatment of the light and shade.

LENT BY Mrs. William Herman, Boston, Massachusetts.

HYACINTHE RIGAUD

French School. 1659 Perpignau — Paris — Paris 1743.

III JEAN VAN LOO (?)

PL. LVI

A young man seated on a richly carved table, on which he holds an open book. A cloak is round his legs and falls over a chair on the left. He wears a long wig, steenkerk cravat and lace ruffles. On the back of the topmost in a pile of books, right, is the legend: *Jean van Loo*. Background of curtain, and left, hilly landscape.

Oil on canvas. 54 x 42 in. (137 x 107 cm.).

COLL.: Lazzaroni, Rome. With Vose Galleries, Boston.

The description of the portrait as of Jean van Loo is based on the inscription on the book to the right, but there is no other evidence to support it. Jean van Loo was brother of Louis van Loo, and uncle of the better known Carle and Jean Baptiste van Loo. He came to Paris from Amsterdam in 1661. The date of the costume is consistent with his being the sitter.

LENT BY Miss Amelia Peabody, Boston, Massachusetts.

HUBERT ROBERT

French School. 1733 Paris — Rome — Paris 1808.

II2 LA PASSERELLE

PL. LVII

In the foreground a mother holding a child and followed by another crosses a rustic foot-bridge. To the right a stone plinth on which is carved a caduceus and below is written *Via Appia*. Trees left and river and hilly landscape beyond.

Oil on canvas. 31 x 25½ in. (79 x 65 cm.).

Sold Drouot, Paris, Dec. 20, 1926. With Wildenstein, N. Y.

MUSEUM OF FINE ARTS, BOSTON

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

113 THE FOUNTAIN

PL. LVII

Left, a colossal figure of a woman in a niche in a classical ruin, holding two jars from which flow water, and standing on a pedestal on which is a lion's head from whose mouth water flows. Below a woman filling a jar and a child playing with a dog. To the right a man in a landscape.

Oil on canvas. $21 \times 11\frac{3}{4}$ in. (53.5 x 30 cm.).

With Elisabeth Wildenstein, Paris.

LENT BY Mr. and Mrs. Arnold Whitridge, New Haven, Connecticut.

GEORGE ROMNEY

British School. 1734 Dalton-le-Furness, Lancashire — London — Kendal 1802.

114 MRS. HORNBY

PL. LVIII

Three-quarter length, seated, her legs crossed and arms folded. Background of trees and sky. Over a white dress, she wears a mauve scarf trimmed with gold.

Oil on canvas, relined. $50\frac{1}{2} \times 40\frac{1}{4}$ in. (1.277 x 1.023 cm.).

The title is traditional. Probably the Hon. Mrs. Hornby (Lucy, d. of James, Lord Strange; m. Apr. 25, 1772, Geoffrey Hornby; d. 1833). In Romney's diary, sittings for "Mrs. Hornby" are recorded in 1777, Jan. 8 and 14. In a list of Romney's work prepared by the Rev. John Romney for a memoir of his father (published 1830) there is a reference to a half-length of the Hon. Mrs. Hornby 1777. "Half-length" in the 18th century signified a canvas 50 by 40 in. (See Ward and Roberts, *Romney*, vol. II, p. 80).

LENT Anonymously.

115 WILLIAM CHAFYN GROVE

PL. LVIII

Standing under a tree, turned left, looking towards the spectator. Holds a stick and three-cornered hat in his left hand. Brown coat, white waistcoat.

Oil on canvas. 50 x 40 in. (127 x 115 cm.).

PRIVATE COLLECTIONS IN NEW ENGLAND

Sittings are recorded in Romney's diaries for 1779 (April 14); 1780 (Mar. 23, 30, April 8).

COLL.: G. Troyte-Chafyn-Grove, Yeovil; Scarsdale Sale, Christie's, July 18, 1930, No. 88 (repr.), bought Martin.

EXH.: Grafton Galleries, 1900, No. 63 (lent Troyte-Chafyn-Grove); St. Botolph Club, Boston.

LIT.: Paston, *Romney*, 1903, 200; Ward & Roberts, *Romney*, 1904, II, 68.

The sitter (1731-1793) was M.P. for Shaftesbury and for Weymouth. A companion portrait of Mrs. Grove was formerly in the collection of G. Troyte-Chafyn-Grove.

LENT BY Dr. Frederick L. Jack, Boston, Massachusetts.

HENRI ROUSSEAU,
CALLED LE DOUANIER

French School. 1844 Laval — Mexico — Paris 1910.

116 L'OMBRELLE ROSE

Not Illustrated.

A woman wearing a red dress and hat, carrying a parasol, in a green tropical landscape. Signed lower left: *Henri Rousseau*.

Oil on canvas. $29\frac{1}{4} \times 24\frac{1}{4}$ in. (75 x 62.3 cm.).

COLL.: With Paul Guillaume, Paris.

EXH.: Kunsthalle, Basel, 1933, No. 21.

REPR.: Basler, *Rousseau*, 1927, pl. XLIII; Huyghe, *Histoire de l'Art Contemporain, l'Amour de l'Art*, XIV, 186.

LENT BY Mrs. Henry D. Sharpe, Providence, Rhode Island.

117 THE GOATHERD

PL. LIX

Beyond a marsh, a goatherd sits under a tree, piping. Around him are goats among the trees. Landscape beyond. Signed lower right: *Henri Rousseau*.

Oil on canvas. $15\frac{3}{4} \times 20\frac{1}{2}$ in. (40 x 52.1 cm.).

COLL.: Georges Walter, Paris; Bignou, Paris; with Knoedler, N. Y.

MUSEUM OF FINE ARTS, BOSTON

EXH.: Knoedler, N. Y. *French Landscape*, 1931, No. 36 repr.; Wadsworth Atheneum, Hartford, *Literature and Poetry in Painting since 1850*, 1933.

REPR.: Kunst und Künstler, Apr. 1931.

LENT BY James Thrall Soby, Farmington, Connecticut.

PETER PAUL RUBENS

Flemish School. 1577 Siegen, Westphalia — Antwerp — Italy — Antwerp — France — England — Spain — Antwerp 1640.

118 THE CORONATION OF THE VIRGIN PL. LXVII

Against a background of broken clouds, Christ, left, in rose, and God the Father in a yellow mantle, together place the crown on the head of the Virgin, who wears a pale blue mantle over a violet robe, and kneels on a crescent moon. Above, the Holy Spirit in the form of a dove is faintly indicated; below, three child angels.

Oil on panel. $19\frac{3}{4} \times 16\frac{1}{2}$ in. (50 x 41 cm.).

EXH.: Worcester Art Museum, *Flemish Painting*, 1939, No. 122; Philadelphia Museum of Art, *ibid.*, 1939, No. 122.

LIT.: F. H. Taylor, Worcester Art Museum *Bulletin*, XXII (Oct. 1931), 72 sqq. (repr.).

A sketch related to the two paintings of the subject in the Brussels Museum, and in the Kaiser Friedrich Museum, Berlin, both carried out with the help of assistants. It differs considerably from the Brussels picture which dates from c. 1625. In this the Virgin is looking down, and has her right instead of her left knee advanced; Christ is seen almost in profile, with his left leg advanced; God the Father is seated, and holds a sceptre, with the globe under his feet; and there are six angels, all in attitudes different from those in the sketch. In the case of the Berlin picture, painted 1625-30, the only important differences are the introduction of two angels' heads in each upper corner, and a difference in attitude of the left angel below. It is probable, therefore, that the sketch is for the Berlin picture, and dates from the period 1625-30. Rooses, *L'Oeuvre de Rubens*, II, 1888, 188, records a sketch for the Brussels picture in the Van der Schriek sale, Louvain, 1861,

PRIVATE COLLECTIONS IN NEW ENGLAND

65 x 57 cm. This is considerably larger than the exhibited painting which is more likely to be the sketch seen by Smith c. 1840 (Catalogue IX.16) which measured 48 x 42 cm.

LENT Anonymously through the Courtesy of the Worcester Art Museum.

RUSSIAN SCHOOL XV–XVI CENTURY

119 ST. GEORGE AND THE DRAGON

PL. LIV

The saint wears a scarlet cloak, over a buff and black corselet. The saddle, the bridle reins and trappings of the horse, and the wings and tongue of the dragon are of the same scarlet. The body of the dragon is a paler red. Above the saint's head, his helmet with a scarlet plume is borne by an angel. The hand of the Almighty emerges from a cloud on the right, blessing the saint. In the background, jagged rocks drawn in brown outline. Pale yellow background, simulating gold. The frame is part of the panel. On each side are four half-length figures of saints including on the right St. Cyril of Alexandria and St. Athanasius of Alexandria.

Tempera (?) on panel. $27\frac{3}{4} \times 21\frac{1}{4}$ in. (70.5 x 54 cm.) without frame; $31 \times 23\frac{1}{8}$ in. (79 x 59 cm.) including frame.

Comparable with a St. George of the 16th century Novgorod School (reprod. Kondakov, *The Russian Icon*, Oxford, 1927, pl. XXV; *ibid.*, Prague, 1928, pl. XL, in color). The type of horse, rider and dragon are regarded by Kondakov (p. 97) as based on Greco-Italian models, reflecting the influence of Italian Renaissance pageantry. He dates the type as 16th century; and states that such icons come both from Novgorod and Súzdaľ.

LENT BY Fletcher Steele, Boston, Massachusetts.

SANO DI PIETRO

Sieneſe School. 1406 Siena — Siena 1481.

120 THE BIRTH AND NAMING OF ST. JOHN THE BAPTIST

PL. LX

The room, with pink floor and walls, is divided from the spectator by two slender columns and a white curtain on the left. In the center, the aged

MUSEUM OF FINE ARTS, BOSTON

Elizabeth lies in a scarlet bed with a green coverlet. To the right, seated before a fireplace, a woman holds the child in swaddling clothes, while another approaches with a bowl of water. In the foreground, Zacharias is writing in indecipherable characters "His name is John" (Luke i. 63). In the robes, blue, crimson and green predominate.

Tempera on wood. $10\frac{1}{4} \times 20$ in. (26 x 50.8 cm.).

COLL.: Lord Ashburnham.

EXH.: Worcester Art Museum, 1933; Fogg Art Museum, Cambridge, 1939.

LIT.: Gaillard, *Sano di Pietro*, 1923, 204, pl. 35; Van Marle, *Italian Schools of Painting*, IX, 484, No. 1; Berenson, *Italian Pictures of the Renaissance*, 1932, 505; Sandberg Vavalà, *Early Italian Paintings in the Collection of Frank C. Smith, Jr.*, in *Worcester Art Museum Annual*, III.

An early work. Van Marle correctly dates the picture before 1450.

LENT BY Frank C. Smith, Jr., Worcester, Massachusetts.

JOHN SINGER SARGENT

American School. 1856 Florence, Italy — Paris — London — Boston — London 1925.

121 TREES AND POND

PL. LIX

A bright October morning with the grass still green and the birch trees yellow. The blue sky is reflected in the pond.

Oil on canvas. 25 x 30 in. (64 x 76 cm.).

The owner writes: "Sketch made by Mr. Sargent at my father's place in West Medford [Massachusetts], Oct. 1890, one autumn morning when he was staying with us to paint the portraits of my father and mother, Mr. and Mrs. Peter C. Brooks. The sketch was made in a very short time . . . and given to me as a present. . . ."

LENT by Mrs. R. M. Saltonstall, Chestnut Hill, Massachusetts.

122 MRS. FISKE WARREN AND HER DAUGHTER

PL. LXI

Mrs. Warren is seated in an Italian armchair, with her daughter dressed in pink, seated close beside her. Behind them, on a shelf along the wall, is a

PRIVATE COLLECTIONS IN NEW ENGLAND

statuette of Madonna and Child, between branched candelabra, and two gilded wood angels supporting candles. Signed and dated lower left: *John S. Sargent 1903*.

Oil on canvas. 60 x 40 $\frac{1}{4}$ in. (152 x 102 cm.).

EXH.: Grand Central Art Gallery, N. Y., 1924; Museum of Fine Arts, Boston, *Sargent*, 1925, No. 80; Metropolitan Museum, N. Y., *Sargent*, 1926, No. 42; Cleveland Museum of Art, *American Painting*, 1937, No. 168 (repr. frontispiece); Art Gallery of Toronto, *Women from the Fifteenth to the Twentieth Century*, 1938, No. 46.

LIT.: Charteris, *Sargent*, 1924, 271.

Painted in the Gothic Room of the Isabella Stewart Gardner Museum.

LENT BY Mrs. Fiske Warren, Boston, Massachusetts.

SIMONE DA BOLOGNA
(SIMONE DEI CROCIFISSI)

Bolognese School. Known activity 1355-1399.

123 A TRIPTYCH

PL. LX

Center. Coronation of the Virgin. The brocade dossal of the throne is held up by two angels. Behind are three red seraphim, and six blue cherubim; and above them, the heads of other angels.

Left Wing (from top to bottom). Angel of the Annunciation; St. John the Evangelist in Patmos attended with the Angel; St. Benedict, with book and crosier.

Right Wing (from top to bottom). Virgin of the Annunciation; St. John the Baptist in the desert; St. Martial (?) with mitre and crosier. Gold background throughout. The frame is early and apparently the original one. Signed on the center panel: *symon de bononia pinxit*.

Tempera on panel. Center, 19 $\frac{1}{2}$ x 9 $\frac{1}{2}$ in. (49.5 x 24 cm.); each wing, 8 x 4 $\frac{3}{4}$ in. (20.3 x 12 cm.).

COLL.: Marcelle, Paris, sold Mar. 6, 1876, No. 61; Somzée, Brussels, sold Mar. 1904, No. 368; with Kleinberger, N. Y.; acquired by A. Kingsley Porter, Jan. 1918.

MUSEUM OF FINE ARTS, BOSTON

EXH.: Kleinberger Galleries, N. Y., *Italian Primitives*, No. 75 (repr.).

LIT.: Rosini, *Storia della Pittura Italiana*, 1848, II, 145.

One of a considerable group of paintings of the *Coronation of the Virgin*, a favorite subject with the painter.

LENT BY Mrs. A. Kingsley Porter, Cambridge, Massachusetts.

ALFRED SISLEY

French School. 1840 Paris — England — Moret-sur-Loing 1899.

124 BORD DE RIVIÈRE — HAMPTON COURT PL. LXII

A sandy road with people leads from the foreground to the background at the left beside the Thames on which are rafts; in the background a house in the trees, blue sky. Signed lower left: *Sisley*.

Oil on canvas. $14\frac{3}{4} \times 21$ in. (37.5 x 53.5 cm.).

COLL.: J. Faure, Paris; with Wildenstein, N. Y.

REPR.: Fontainas and Vauxcelles, *L'Art Français de la Revolution à nos jours*, 1922, 142.

Painted 1874.

LENT BY Mr. and Mrs. Arnold Whitridge, New Haven, Connecticut.

125 THE FLOOD PL. LXII

On the road to Saint-Germain. An avenue of trees is partially covered with water. On the left, boats pulled up, a road and white houses. On the right a man and woman in a punt, behind two boats. River runs into the background. Signed and dated lower left: *Sisley 76*.

Oil on canvas. $18 \times 24\frac{1}{4}$ (46 x 61.7 cm.).

With Carroll Carstairs Gallery, New York.

One of a number of versions which Sisley painted of this subject.

LENT Anonymously.

126 LES PREMIÈRES NEIGES À LOUVECIENNES (FIRST SNOW AT LOUVECIENNES) Not Illustrated.

A road, with patches of snow on either side, runs from the foreground

PRIVATE COLLECTIONS IN NEW ENGLAND

between a row of houses with snow on the roofs into the background. Figures along the road. Trees on either side and in the background. Blue sky. Signed lower right: *A. Sisley*.

Oil on canvas. $21\frac{1}{4} \times 28\frac{1}{2}$ in. (54 x 72.5 cm.).

COLL.: with Durand-Ruel, Paris; Kronprinzpalast, Berlin. With Tooth, London.

EXH.: Tooth, London, *Sisley*, 1937.

LIT.: *Studio* (London), XIV, Aug. 1937, 92.

REPR.: *International Studio*, 1900, IX, 151; *Art News*, annual supplement, Feb. 25, 1939, p. 18.

Painted 1870. The signature *A. Sisley* was used by the artist to sign his works until about 1872. After that he signed himself *Sisley*.

LENT BY John T. Spaulding, Beverly, Massachusetts.

GILBERT STUART

American School. 1755 near Newport, R. I. — London — Dublin — New York — Philadelphia — Boston 1828.

127 ROBERT GOULD SHAW

Not Illustrated.

Half-length; seated in a gilt Empire chair upholstered in crimson velvet. Coat black with gilt buttons.

Oil on panel. $32\frac{1}{2} \times 26\frac{1}{2}$ in. (83 x 67 cm.).

Passed down through the Shaw family, Henry Lyman being a great-grandson of the sitter.

EXH.: Pearl Street, Boston, *Stuart*, 1828, No. 9; Museum of Fine Arts, Boston, *Stuart*, 1880; Copley Hall, Boston, 1896; Museum of Fine Arts, Boston, *Stuart*, 1928, No. 62.

LIT.: Park, *Stuart*, 1926, II, No. 753, repr. IV.

Robert Gould Shaw, 1776-1853. Boston merchant and shipowner. Painted about 1816.

LENT BY Mrs. Henry Lyman, Boston, Massachusetts.

128 MRS. ROBERT GOULD SHAW Not Illustrated.

Half-length; seated in armchair upholstered in crimson velvet. Her dress is light blue, and her turban and shawl are of yellowish-white silk interwoven with gold.

Oil on panel. $32\frac{1}{2} \times 26\frac{1}{2}$ in. (83 x 67 cm.).

Passed down through the Shaw family, Henry Lyman being a great-grandson of the sitter.

EXH.: Pearl Street, Boston, *Stuart*, 1828, No. 10; Museum of Fine Arts, Boston, *Stuart*, 1880; Copley Hall, Boston, *Portraits of Women*, 1895; Museum of Fine Arts, Boston, *Stuart*, 1928, No. 63.

LIT.: Park, *Stuart*, 1926, II, No. 754, repr. IV.

Mrs. Robert Gould Shaw, née Elizabeth Willard Parkman. She was married in 1809.

Painted about 1816.

LENT BY Mrs. Henry Lyman, Boston, Massachusetts.

MICHAEL SWEERTS

1624 Brussels — 1648 Rome — 1656 Brussels — 1664 Goa, India.

129 SELF PORTRAIT PL. LXI

Standing half-length in a landscape, front face, holding brush in right hand, palette in left. Wearing black coat, white shirt sleeves and collar.

Oil on canvas. $37\frac{3}{8} \times 28\frac{3}{4}$ in. (95 x 73 cm.).

COLL.: Edward Twopeny, sale, London, Fosters, Mar. 5, 1902, No. 57 as by Terborch; with Agnew, London; W. B. Thomas, Boston.

EXH.: Copley Society, Boston, *Old Masters*, 1903, No. 86.

LIT.: W. Martin, *Oud Holland*, 3rd part, XXV, 1907, 4, 13 (repr.); Würz-
bach, *Niederlandisches Künstler-Lexikon*, II, 684; Thieme-Becker, *Künstler-
Lexikon*, XXXII, 348.

Engr. in reverse by Sweerts (B. IV, 411, 3). Martin (*loc. cit.*) and Bartsch following Füssli, *Kunstler-Lexikon*, believe the portrait to be that of the

PRIVATE COLLECTIONS IN NEW ENGLAND

painter himself. Weigel (in Bartsch, *supplement*) believes it to be a portrait of the painter Terborch.

LENT BY Mr. and Mrs. William Tudor Gardiner, Gardiner, Maine.

TINTORETTO, CALLED JACOPO ROBUSTI

Venetian School. 1518 Venice — Venice 1594.

130 ADORATION OF THE SHEPHERDS

PL. LXIII

Two of the shepherds, accompanied by a woman, bow before the Holy Family, reclining on the manger filled with hay. On the right, the third shepherd adores the Child. In the background the Annunciation to the shepherds. In the robes, blue, red brown, rose and dull purple predominate, set against the brown of the stable, and the blue-greens of the landscape.

Oil on canvas. 66 x 44 in. (167.5 x 112 cm.).

COLL.: Manfrini; Charles Eliot Norton.

An entirely different treatment of the subject from that in any other known painting by Tintoretto.

LENT BY the Misses Norton, Boston, Massachusetts.

131 A MAN

PL. LXIV

Head and shoulders, looking towards the spectator. Black coat, black hair, dark gray background.

Oil on canvas. 18 x 15 in. (46 x 38 cm.).

COLL.: Manfrini; Charles Eliot Norton.

Dr. W. Suida has pointed out that technically the portrait is close to one by Tintoretto in the Victoria and Albert Museum (Ionides Collection), and represents the same sitter, whom Hadeln (*Burlington Magazine*, Feb. 1924, 93) identifies as the artist. If Hadeln is right, the exhibited picture is one of three known self-portraits by Tintoretto, the third being in the Louvre. It or the Victoria and Albert portrait may be the one mentioned in the inventory of the possessions of Alessandro Vittoria (the sculptor) made after his death, "Un ritratto del Tintoretto piccolo, in età giovenile."

LENT BY the Misses Norton, Boston, Massachusetts.

HENRI DE TOULOUSE-LAUTREC

French School. 1864 Albi — 1882 Paris — London — 1900 Bordeaux — Paris — Malromé 1901.

132 L'HOMME CANON (CAUDIEUX DANS SA LOGE)

PL. XXXVI

Half-length profile to left, standing before a mirror, in red tights and a sand-colored shirt, powdering red face. Behind him, black button boots, patches of green to left. Signed in monogram lower right: *H T-L*.

Wash on paper pasted on board: 27½ x 20 in. (70 x 51 cm.).

COLL.: With Paul Cassirer, Berlin.

EXH.: Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 56; Institute of Modern Art, Boston, *Boston Collections*, 1937.

LIT.: Joyant, *H. de Toulouse-Lautrec*, 1926, I, 278 (repr. 173); Mack, *Toulouse-Lautrec*, 1938, 192; Huyghe, *L'Amour de l'Art*, April 1931, XII, 4, 155 (repr. 146, fig. 22).

Painted 1893. A sketch for the picture is in the Musée d'Albi (repr. *L'Amour de l'Art*, loc. cit., p. 146, fig. 24). Caudieux was an actor in the café concerts. The painting was reproduced in color in the *Figaro Illustré*, July 1893, No. 40, illustrating Gustave Geoffroy's book, *Le Plaisir à Paris, les restaurants et les café-concerts des Champs-Élysées*.

LENT BY Mrs. Thomas N. Metcalf, Boston, Massachusetts.

JOSEPH MALLORD WILLIAM TURNER

British School. 1775 London — France — Switzerland — Italy 1819 — London 1851.

133 THE DOGANA AND THE SALUTE

PL. LXV

Looking from the Molo toward the junction of the Grand Canal and the Giudecca Canal. A stone quay foreground right; to the left, boats. In the background the Dogana and the tall domes of the Salute. Sunset effect.

Signed lower right: *J. M. W. T.*

PRIVATE COLLECTIONS IN NEW ENGLAND

Oil on canvas: 24 x 36 in. (61 x 91.5 cm.).

COLL.: Purchased from the artist by Edwin Bullock, Handsworth; sold 1878, bought Agnew; Sir John Fowler, Bart., sale Christie, 1899, No. 79 (repr.) bought Agnew; James Ross, Montreal, sale London, July 8, 1927, bought Agnew.

EXH.: Royal Academy, London, No. 144; Royal Society of Artists, Birmingham, 1843, No. 54; Birmingham, 1889, No. 7; Boston Art Club, *Fuller Collection*, 1928, No. 46.

LIT.: Armstrong, *Turner*, 1902, 235; Bell, *Exhibited Works of Turner*, 1901, No. 238; Finberg, *In Venice with Turner*, 1930, 140, 148.

REPR.: Wedmore, *Turner and Ruskin*, 1900, opp. p. 146.

Painted c. 1842-43.

LENT from the Collection of the Hon. Alvan T. Fuller, Boston, Massachusetts.

ELIHU VEDDER

American School. 1836 New York — Paris — New York — Rome 1923.

134 SPANISH FORT NEAR CADIZ Not Illustrated.

White wall of fort to left, with the red and yellow Spanish flag flying on the ramparts. On the right the sea. Signed lower left: *V*, and dated: 1864. Oil on canvas. 11 x 19 in. (28 x 48 cm.).

COLL.: R. W. Hooper before 1885; Mrs. Henry Adams; Henry Adams; Brooks Adams; William Sturgis Bigelow.

Painted in New York, where Vedder resided on his return from Europe about 1861.

LENT Anonymously.

DIEGO RODRIGUEZ DA
SILVA Y VELAZQUEZ

Spanish School. Seville 1599 — Madrid — 1629-31 and 1630 Italy — Madrid 1660.

135 THE SERVANT

PL. LXVI

She wears a dark gray, almost black blouse, a dull red skirt and a white cap. On the left is a white jug with a pan leaning against it, part seen. In her left hand she holds a white jug with a black pattern, in front of which is a brown jug upside down. The table and background are gray. Painted on a red ground.

Oil on canvas, relined. 34 x 29 in. (86.5 x 73.5 cm.).

COLL.: T. Humphrey Ward; Searles, Methuen, Mass.

Perhaps a study or first version for the paintings in the Art Institute of Chicago, and in the Beit Collection, London (*v. Mayer, Velazquez*, 1936, Nos. 104 and 105, both repr. pl. 39. They measure respectively 55 x 104 cm. and 55 x 112 cm.). In these, further objects are introduced on the right, and the part-seen utensils on the left are wholly visible. In the Beit picture, through a window opening, Christ and the Apostles at Emmaus are seen. In the picture on exhibition more of the wall and the table is seen at the top and bottom. The Chicago and Beit pictures are considered to be among the earliest known works of Velazquez, *c. 1617* (*cf. Beruete, Burlington Magazine*, Dec. 1913, 127, and Allende-Salazar, *Velazquez*, *Klassiker der Kunst*, 1925, pl. 1). The exhibited picture may be still earlier. The red ground on which it is painted is characteristic of Velazquez at this period.

LENT BY Mr. and Mrs. B. Allen Rowland, Jr., Methuen, Massachusetts.

136 THE GRAPE GATHERER

PL. LXVI

He wears a brown jacket and dull red trousers. In his right hand he holds a bunch of black grapes, in his left, a knife. A basket of black and white grapes stands on a rock to the right. Landscape background of a winding river with rocky banks and a stormy sky.

Oil on canvas. 28½ x 41½ in. (72 x 105.5 cm.).

COLL.: Don Leandro Alvear; Francis Bartlett.

EXH.: *Historical Exhibition*, Madrid, 1892 (lent Alvear).

LIT.: A. de Beruete, *Velazquez*, 1909, 94; Loga, *Velazquez*, *Klassiker der Kunst*, 1914, 257, pl. 3; Allende-Salazar, *Velazquez*, *Klassiker der Kunst*, 1925, 273, pl. 6; A. L. Mayer, *Velazquez*, 1936, No. 96, pl. 47.

PRIVATE COLLECTIONS IN NEW ENGLAND

An early work, dated by both Loga and Allende-Salazar c. 1617-18.

LENT BY Herbert M. Sears, Boston, Massachusetts.

ATTRIBUTED TO PAOLO VERONESE

Venetian School. 1528 Verona — Venice — Rome — Venice 1588.

137 A LADY OF THE CONTARINI FAMILY PL. LXIV

Head and shoulders, facing the spectator. Wears a russet and gold dress, ornamented with pearls and precious stones, with a miniature in enamel (:) at her breast. Yellow hair and pink flushed skin. Dark gray background.

Oil on canvas. 28 x 24 in. (71 x 61 cm.).

COLL.: Manfrini; Charles Eliot Norton.

The title is traditional. In technique and handling, related to portrait formerly in the Nemes Collection (repr. Vonder Bercken and Mayer, *Tintoretto*, pl. 173) attributed to Tintoretto. But the attribution to Veronese seems preferable.

LENT BY the Misses Norton, Boston, Massachusetts.

ANTOINE WATTEAU

French School. 1684 Valenciennes — Paris — London — Nogent-sur-Marne 1721.

138 PIERROT CONTENT PL. LXVII

Four figures grouped around a Pierrot in white. At the left a woman in a yellow satin skirt, rose jacket, white ruff, rose hat, playing a guitar, and a man in a mulberry and blue suit and hat. At the right, a woman in a blue skirt, olive green jacket, and a man in a yellow orange suit, gray coat, seated on the ground. Behind at the right, harlequin and scaramouche in a thicket, and a terminal figure of a faun, center.

Oil on canvas. 14 x 12½ in. (35.7 x 31.2 cm.).

COLL.: Henry Cary, N. Y.; Thomas G. Cary; Mrs. Charles P. Curtis (née Caroline Cary).

MUSEUM OF FINE ARTS, BOSTON

Painted c. 1716. Transferred from panel to canvas. An old label on the back of the painting states that it was purchased by Henry Cary (great-uncle of the present owner) from the Duc de Choiseul Sale, Paris, in 1786 and is listed on p. 137 of de Goncourt, *L'Oeuvre de Watteau*. Mireur, and Blanc, *Trésors*, list no Duc de Choiseul Sale of that date. In the Choiseul Sale in 1772 there is no mention of a Watteau. The picture listed by de Goncourt is the same as that listed by Dacier and Vauflart, *Graveurs de Watteau*, No. 180, as *Pierrot Content* and engraved by E. Jaurat which figured in the Heinecken Sale, Paris, 1757, No. 114. This is apparently not the painting on exhibition as the dimensions differ. There is another painting now in the National Gallery, Melbourne (Dacier and Vauflart, 127, engr. by Scotin) called *Les Jaloux*, which is of a slightly different composition lacking the figure on the right. There is a third version mentioned by Dacier and Vauflart, III, 88, which might possibly be the painting on exhibition. This picture, which figured in the Lapeyrière Sale, Paris, 1832, No. 51, is the only upright painting of the subject listed and is of approximately the same dimensions (13 x 11 in.). Dimier, *Peintres Français du XVIII^e Siècle*, is mistaken in believing that the Heinecken and Lapeyrière paintings are the same (if the painting on exhibition is that in the latter sale) unless it was cut down between the dates of the two sales.

LENT BY Charles P. Curtis, Boston, Massachusetts.

JAMES A. McNEILL WHISTLER

American School. 1834 Lowell, Mass. — Paris — London — Venice — London 1903.

139 THAMES — NOCTURNE

PL. LXV

On the further bank of the river are seen dimly a clock tower, factory chimneys and a steeple. Lights shine out here and there. In the foreground a barge with a man rowing. Butterfly signature at bottom left center.

Oil on canvas. 17 $\frac{1}{4}$ x 24 in. (44 x 61 cm.).

COLL.: Mrs. Flower; Harris Whittemore, Naugatuck, Conn.

EXH.: New Gallery, London, Whistler Memorial, 1905, 90, No. 38; Tuttle House, Naugatuck, Conn., 1938, No. 40.

PRIVATE COLLECTIONS IN NEW ENGLAND

Painted c. 1870-90. In the London Memorial Exhibition the title of the picture is given as *Arrangement in Grey and Gold, Nocturne, Battersea Bridge*, and the description of the picture tallies so exactly with the Whittemore painting that the two pictures must be identical. In the London Exhibition the picture is mentioned as having been exhibited at the Grosvenor Gallery, London, in 1878, but this must be an error, for the Grosvenor picture, while entitled *Grey and Gold*, was a snow scene.

Whistler painted most of these nocturnes of the Thames from Lindsay Row in Chelsea and many from his own windows.

LENT BY J. H. Whittemore Company, Naugatuck, Connecticut.

Drawings

ANONYMOUS

German School. 16th Century.

PL. LXVIII

140 THE BEHEADING OF SAINT BARBARA

Pen on dark brown paper, heightened with white. Circle, diam. 6 in. (152 mm.). Dated: 1520.

COLL.: Dimsdale, Mayor, Mitchell, Lanna, Schiff.

LIT.: Meder, *Handzeichn. alter Meister in d. Albertina u. a. S.*, No. 1109; Gutekunst Cat., May 6-11, 1910, No. 37.

LENT BY Philip Hofer, Camden, Maine.

FRA BARTOLOMMEO

Florentine School. 1472 Soffignano — Florence 1517.

141 THE VIRGIN, KNEELING (FACING LEFT) Not Illustrated

Crayon and white chalk on buff paper. 8 x 7 $\frac{1}{4}$ in. (204 x 185 mm.).

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

RICHARD PARKES BONINGTON

British School. 1802 Arnold, Notts. — Calais — Paris — 1826 Italy —
— London 1828.

142 THE RIVA DEGLI SCHIAVONI, VENICE PL. IV

In the right foreground, a group of sailing vessels, and a gondola to the left. Behind, the buildings on the Riva, and in the left distance the Ducal Palace and the Library, with the campanile and the domes of S. Marco beyond, and further away the campanile of S. Salvatore. Bright blue sky with white clouds.

Water-color. $7\frac{1}{8} \times 6\frac{5}{8}$ in. (181 x 169 mm.).

With Doll and Richards, Boston.

EXH.: Museum of Fine Arts, Boston, *Water-colors, European and American*, 1929, No. 137; Fogg Art Museum, Cambridge, *English Water-colors*, 1934, No. 42.

LENT BY Mrs. Horatio G. Curtis, Boston, Massachusetts.

FRANÇOIS BOUCHER

French School. 1703 Paris — Paris 1770.

143 RECLINING NUDE PL. LXIX

Facing right, she looks backward and points forward with her left hand.

Red, black, and white chalk on buff paper. $11\frac{3}{8} \times 14\frac{1}{2}$ in. (290 x 369 mm.).

EXH.: Fogg Art Museum, Cambridge, Mass., 1934.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

JÖRG BREU THE ELDER

German School. fl. 1512-1536 Augsburg.

144 DESIGN FOR A ROUNDEL OF STAINED GLASS PL. LXVIII

A hunting party in a wood find an infant.

Pen and India ink. Circle, diam. $7\frac{3}{4}$ in. (197 mm.).

PRIVATE COLLECTIONS IN NEW ENGLAND

COLL.: Grahl, Habich, Albertina dupl., Oppenheimer.

LIT.: Christie Cat., July 10, 13, 14, 1936, No. 360; E. Schilling, *Old Master Drawings*, VIII, p. 29 (repr., pl. 31).

One of four drawings apparently illustrating Tale XX of the *Gesta Romanorum* (1877), in which a certain infant grows up to marry the Emperor's daughter, in spite of the Emperor's designs upon his life.

LENT BY Philip Hofer, Camden, Maine.

HANS BROSAMER

German School. c. 1500 Fulda — Erfurt 1554.

145 VENUS AND CUPID ON A SNAIL

PL. LXIX

Buildings and isolated trees on distant shore.

Pen and gray wash. $8\frac{1}{2} \times 14\frac{1}{4}$ in. (217 x 361 mm.).

Signed: HB; and dated: 1538, on trunk of large tree, right.

Watermark: Circle, diam. $1\frac{3}{4}$ in.

LENT BY Philip Hofer, Camden, Maine.

PAUL CÉZANNE

French School. 1839 Aix en Provence — 1860 Paris 1880 — Provence 1906.

146 HOUSES

Not Illustrated

In the foreground a green bank; behind, a group of gray-white houses with pink roofs. In the center a green tree.

Water-color. $12\frac{3}{8} \times 20$ in. (315 x 508 mm.).

COLL.: Paul Cézanne, fils, Paris.

EXH.: Galerie Renou and Colle, Paris, June 1935; Orangerie, Paris, *Cézanne*, 1936, No. 121; Valentine Gallery, N. Y., *Cézanne Watercolors*, 1937; San Francisco Museum of Art, *Cézanne*, 1937, No. 39 (repr.).

LIT.: Rivière, *Cézanne*, 1923, 58-59 (repr. in color); L. Venturi, *Cézanne*, 1936, No. 836 (repr.).

MUSEUM OF FINE ARTS, BOSTON

Painted c. 1879-82.

LENT Anonymously.

147 MONT SAINTE-VICTOIRE

Not Illustrated

In the foreground green trees; blue mountain beyond; blue sky.

Water-color. 12 x 18 in. (305 x 457 mm.).

COLL.: Paul Cézanne, fils, Paris.

EXH.: Galerie Renou and Colle, Paris, June 1935; Orangerie, Paris, *Cézanne*, 1936, No. 125; Valentine Gallery, N. Y., *Cézanne Watercolors*, Jan. 1936; San Francisco Museum of Art, *Cézanne*, 1937, No. 45.

LIT.: G. Rivière, *Cézanne*, 1923, 174-175 (repr. in color); L. Venturi, *Cézanne*, 1936, No. 1026 (repr.).

Painted c. 1890-95.

LENT Anonymously.

148 THE CARD PLAYER

PL. LXXV

Study for the figure on the right in the painting, *Les Joueurs de Cartes*.

Pencil and water-color. $20\frac{1}{4} \times 14\frac{9}{16}$ in. (515 x 369 mm.).

COLL.: Vollard.

EXH.: Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. 124 (repr.).

LIT.: L. Venturi, *Cézanne*, 1936, No. 1086 (repr.).

Executed c. 1892.

LENT Anonymously.

CLAUDE GELLÉE (LE LORRAIN)

French School. 1600 Champagne — Rome — Naples — Nancy 1682.

149 VIEW OF THE VILLA DORIA PAMPHILI

PL. LXXI

Pen and sepia wash. $6\frac{1}{2} \times 11\frac{7}{16}$ in. (165 x 290 mm.).

COLL.: William Bateson.

EXH.: Fogg Art Museum, Cambridge, Mass., 1933.

PRIVATE COLLECTIONS IN NEW ENGLAND

REPR.: Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. 45 (repr.)

LENT BY Philip Hofer, Camden, Maine.

FRANÇOIS CLOUET, CALLED JANET

French School. bef. 1522 Tours — Paris 1572.

150 ELIZABETH, DAUGHTER OF HENRY II (LATER, QUEEN OF
SPAIN) AS A CHILD PL. LXX

Black and red crayon. $14\frac{1}{4} \times 9\frac{1}{16}$ in. (363 x 230 mm.).

Inscribed lower left: *Margarite*, and the number 34. The stamp of Paul I of Russia in right lower corner.

COLL.: Cobenzl; The Hermitage, Leningrad.

LIT.: Moreau-Nélaton, *Crayons Français à Chantilly*, 1910, I, p. 96 (repr. pl. XLI); Moreau-Nélaton, *Les Clouets et leurs Émules*, 1924, II, p. 87 (and repr.); Dimier, *Histoire de la Peinture de Portrait en France au XVI^e Siècle*, 1925, II, 457, p. 118, No. 34.

REPR.: Boerner, Cat. CLXXI, No. 47, pl. 3; Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. 34.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

ANTONIO ALLEGRI, CALLED
CORREGGIO

North Italian School. 1494 — Correggio 1534.

151 THE HOLY FAMILY WITH ST. JOHN AND AN ANGEL PL. LXXIV

Red chalk heightened with white. $10\frac{5}{8} \times 7\frac{7}{8}$ in. (269 x 200 mm.).

COLL.: Lanière, Warwick, Heseltine, and Oppenheimer.

EXH.: Grosvenor Gallery, London, 1877-78, No. 553; Fogg Art Museum, Cambridge, Mass., 1938-39.

MUSEUM OF FINE ARTS, BOSTON

REPR.: J. P. Heseltine, *Italian Drawings*, No. 14; Christie, Manson & Woods, Cat. July 10, 13, 14, 1936, No. 73, pl. 19.

LENT Anonymously.

JOHN S. COTMAN

British School. 1782 Norwich — Yarmouth — Norwich — Normandy
1816, 1818, 1820 — London 1842.

152 A GROVE BY THE SEA PL. LXXII

A sandy road runs through a field and grove with green trees down to a blue sea. To the left a cow by a signpost, to the right a group of people. Clouds and blue sky.

Water-color. $6\frac{3}{4} \times 7\frac{3}{4}$ in. (172 x 197 mm.).

COLL.: Samuel Gray Ward, Boston.

Painted c. 1810.

LENT BY Mrs. William C. Endicott, Boston, Massachusetts.

153 SHEER HULKS IN THE MEDWAY PL. LXXII

In the center two large gray-brown abandoned ships, the one at the right carrying two faded red flags. In front a flat boat with men, to the left sailboats, and hills beyond. Stormy sky. Blues and grays predominate.

Water-color. $9\frac{3}{4} \times 13\frac{3}{4}$ in. (247 x 350 mm.).

COLL.: Henry Adams, Boston.

EXH.: Fogg Art Museum, Cambridge, *Eighteenth Century English Painting*, 1930, No. 14; Museum of Fine Arts, Boston, *Water-colors European and American*, 1929, No. 144; Fogg Art Museum, *English Water-colors*, 1934, No. 47 (repr.).

LIT.: L. Binyon, *Bulletin*, Fogg Art Museum, III, 2, p. 4.

Painted c. 1820.

LENT BY Mrs. Robert Homans, Boston, Massachusetts.

154 TREES ACROSS A POOL PL. LXXII

A blue pond with green trees and bank on which are cows, to the right.

PRIVATE COLLECTIONS IN NEW ENGLAND

Trees to the left in the middle distance. A vista center with a cow, and beyond a green landscape with a church tower. Blue sky.

Water-color. $9\frac{5}{8} \times 13$ in. (245 x 331 mm.).

COLL.: Samuel Gray Ward, Boston.

EXH.: Museum of Fine Arts, Boston, *Water-colors European and American*, 1929, No. 142; Fogg Art Museum, Cambridge, *English Water-colors*, 1934, No. 48.

LIT.: L. Binyon, *Bulletin*, Fogg Art Museum, III, 2, p. 4.

Painted c. 1832.

LENT BY Mrs. William C. Endicott, Boston, Massachusetts.

DAVID COX

British School. 1783 Birmingham — London — North Wales — London — Harborne 1859.

155 A VILLAGE STREET

PL. LXXII

A sandy road, on which there are chickens, runs into the background. To the left cottages, to the right green trees, beyond, blue hills.

Charcoal and water-color. $7\frac{5}{8} \times 12$ (195 x 305 mm.).

COLL.: Samuel Gray Ward, Boston.

EXH.: Museum of Fine Arts, Boston, *Water-colors European and American*, 1929, No. 147; Fogg Art Museum, Cambridge, *English Water-colors*, 1934, No. 53.

LENT BY Mrs. William C. Endicott, Boston, Massachusetts.

HONORÉ VICTORIN DAUMIER

French School. 1808 Marseilles — Valmondois 1879.

156 DON QUIXOTE AND SANCHE PANZA

Not Illustrated

They ride to the right, one behind the other; mountains in the background, to their left.

Pen and water-color. $5\frac{5}{8} \times 10\frac{3}{4}$ in. (143 x 272 mm.).

MUSEUM OF FINE ARTS, BOSTON

Signed lower left: *H. Daumier*.

EXH.: Lyman Allyn Museum, New London, Conn., 1936, No. 149.

LENT Anonymously.

HILAIRE GERMAIN EDGAR DEGAS

French School. 1834 Paris — Italy — America — Paris 1917.

157 TWO STUDIES OF WORKING WOMEN, SEATED

Not Illustrated

The one at the left, with red shawl, rests her head on her left hand.

Pastel on gray paper. $11\frac{7}{8} \times 18$ in. (302 x 457 mm.).

Signed lower right: *Degas*.

LENT Anonymously.

158 TWO STUDIES OF MARY CASSATT AT THE LOUVRE

Not Illustrated

Pastel on gray paper. $18\frac{3}{4} \times 24\frac{3}{4}$ in. (478 x 630 mm.).

Signed upper right: *Degas*.

EXH.: Museum of Fine Arts, Boston, *Independent Painters*, March-April, 1935, No. 125.

LENT BY the J. H. Whittemore Co., Naugatuck, Conn. From the collection of the late Harris Whittemore.

FERDINAND VICTOR EUGÈNE
DELACROIX

French School. 1798 Charenton — Paris 1863.

159 PORTRAIT OF THE ACTRESS RACHEL

PL. LXXV

She faces left, a black veil forming a train. Two figures stand in the background, right.

Sepia wash and India ink. $9\frac{3}{8} \times 5\frac{11}{16}$ in. (238 x 148 mm.).

PRIVATE COLLECTIONS IN NEW ENGLAND

Signed lower left: *Eug Delacroix*.

EXH.: Smith College Museum of Art, Northampton, 1936.

LENT BY Philip Hofer, Camden, Maine.

160 MOROCCAN ON HORSEBACK

Not Illustrated

Water-color. $8\frac{5}{8} \times 10\frac{7}{8}$ in. (218 x 276 mm.).

COLL.: Edward W. Hooper.

EXH.: Museum of Fine Arts, Boston, 1929.

LENT BY Mrs. John B. Potter, Boston, Massachusetts.

PETER DE WINT

161 LANDSCAPE

PL. LXXIII

A vista with tall green trees on either side leads down to a pond; hills beyond. Cloudy blue sky.

Water-color. $5\frac{5}{8} \times 10\frac{1}{2}$ in. (397 x 266 mm.).

COLL.: Brooks Adams, Boston.

EXH.: Fogg Art Museum, Cambridge, *English Water-colors*, 1934, No. 55.

LENT BY Mrs. Robert Homans, Boston, Massachusetts.

PIERRE DUMOUSTIER, L'ONCLE

French School. fl. 1565-1610 Paris.

162 PORTRAIT OF A LADY

PL. LXX

Three-quarters left, with flat headdress and stiff white collar.

Red and black crayon. $13\frac{3}{4} \times 9\frac{1}{2}$ in. (350 x 241 mm.).

Lower left: 60; lower right, stamp of Paul I.

COLL.: Cobenzl; The Hermitage, Leningrad.

REPR.: Boerner Cat. CLXXI, No. 61, pl. III.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

JEAN LOUIS FORAIN

French School. 1852 Rheims — Paris 1931.

163 THE WIDOW

PL. LXXV

Scene in a deceased artist's studio. At the left, three men examining the contents of folios, at the right a woman leaning on a desk watching them with a boy seated on her lap. In the background an easel and paintings hanging on the wall. Blue, grays, and browns. Signed and dated top right: *forain, 1926*.

Water-color and gouache on paper. $11\frac{1}{4} \times 17\frac{1}{4}$ in. (285 x 438 mm.).

COLL.: William F. Laporte; Miss Edith Wetmore, N. Y. With Durand-Ruel, Paris.

EXH.: Kraushaar, N. Y., *Modern French Painting*, 1927, No. 36 (lent Laporte, repr.); Institute of Modern Art, Boston, *Boston Collections*, 1937.

LENT BY Miss Aimée Lamb.

JEAN HONORÉ FRAGONARD

French School. 1732 Grasse — Paris 1806.

164 TEMPLE OF THE SIBYLS AT TIVOLI

PL. LXXVI

Red crayon and gray water-color. $13\frac{3}{16} \times 18\frac{1}{4}$ in. (334 x 457 mm.).

Signed lower right: *H. Fragonard f.*

COLL.: Camesina; The Hermitage, Leningrad.

REPR. Boerner Cat. CLXXI, No. 80, pl. VII.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

165 SCENE IN A ROMAN GARDEN

PL. LXXVI

A formal garden with statues; background of tall trees at the right.

Sepia wash. $13 \times 17\frac{3}{8}$ in. (331 x 445 mm.).

EXH.: Fogg Art Museum, Cambridge, 1934.

PRIVATE COLLECTIONS IN NEW ENGLAND

REPR.: Fogg Art Museum, Cambridge, Mass., *Bulletin*, March 1934, III, 2, p. 7, fig. 2.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

CLAUDE FERDINAND GAILLARD

French School. 1834 Paris — Paris 1887.

166 DOM PROSPER GUÉRANGER, ABBÉ DE SOLESMES

Not Illustrated

Bust to left, in cap and robe with cross; head full front.

Pencil and black and brown wash. $9\frac{11}{16} \times 7\frac{7}{16}$ in. (247 x 190 mm.).

Probably a study for the engraving of the same portrait, Bér. 38.

LENT BY Mrs. Horatio G. Curtis, Boston, Massachusetts.

EUGÈNE HENRI PAUL GAUGUIN

French School. 1848 Paris — Marquesas Islands 1903.

167 NUDE FIGURE OF A WOMAN, STANDING PL. LXXIX

The same figure which appears in the woodcut "Nave Nave Fenua" (Guérin 29), also in the exhibition (No. 242).

Water-color, possibly over a woodcut outline or an outline printed from a pottery mould afterwards destroyed. The stamp in the right lower corner is made from such a pottery mould.

$15\frac{1}{4} \times 9\frac{1}{4}$ in. (387 x 236 mm.).

LENT Anonymously.

VINCENT VAN GOGH

French School. 1853 Groot-Zundert — Paris — Arles — Auvers 1890

168 VIEW OF ARLES

PL. LXXXV

Pen and brush, in bistre. $17 \times 21\frac{1}{2}$ in. (430 x 545 mm.).

Inscribed lower left: *Vue d'Arles*, and signed: *Vincent*; executed 1888.

COLL.: H. Freudenberg, Nikolasse. With P. Cassirer.

MUSEUM OF FINE ARTS, BOSTON

EXH.: Nat. Gal., Berlin, 1921; Gallery Otto Wacker, Berlin, Dec. 1927-Feb. 1928; Fogg Art Museum, Cambridge, Mass., *French Drawings and Prints*, 1934, No. 36; Museum of Modern Art, New York, Dec. 1935.

LIT.: J. B. de la Faille, *Catalogue Raisonné*, III, No. 1416 (repr.); Van Gogh, *Letters to his Brother*, III, p. 57, letter 487 (and sketch).

REPR.: E. H. du Quesne, *Van Gogh Persönliche Erinnerungen*, opp. p. 41; V. Van Gogh, *Briefe an Emile Bernard und Paul Gauguin*, Der Cicerone, XIV, Aug. 1922, p. 28.

LENT Anonymously.

FRANCESCO GUARDI

Venetian School. 1712 Venice — Trentino — Venice 1793.

169 ENTRANCE STEPS AND FOUNTAIN Not Illustrated

A flight of steps leads to an open classical building at left; at right, a figure seated by a fountain.

Pen and sepia wash. $5\frac{1}{8} \times 6\frac{5}{8}$ in. (133 x 148 mm.).

Watermark: Anchor in circle.

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

170 A GROUP OF FISHING BOATS PL. LXXI

Pen and sepia wash. $10\frac{5}{8} \times 17\frac{1}{4}$ in. (270 x 440 mm.).

EXH.: Burlington House, London, *Italian Art*, 1930 (Jan.-Mar.), No. 835a (repr., Commemorative Cat. 1931, No. 928, pl. CCXXVII); Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. 71 (repr.).

REPR.: *Gaz. des Beaux-Arts*, t. 3, 1930, p. 301.

Study for boats in the foreground of the painting, *The Dogana*, in the Wallace Collection.

LENT BY John Nicholas Brown, Providence, Rhode Island.

171 VIEW FROM THE LOGGIA OF THE DUCAL PALACE, VENICE

PL. LXXVIII

Figures and boats are framed by an arch; two tall sails center. Sunlight from the right.

Sepia wash. $7\frac{1}{4} \times 6\frac{1}{4}$ in. (184 x 159 mm.).

COLL.: C. H. Tweed.

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

GIOVANNI FRANCESCO BARBIERI, CALLED GUERCINO

Bolognese School. 1591 Cento — Bologna 1666.

172 HEAD OF A MONK

PL. LXXIV

Uplifted, profile to right.

Pen and wash, bistre. $6\frac{3}{4} \times 6\frac{3}{4}$ in. (172 x 172 mm.).

COLL.: Earl of Gainsborough, A. G. B. Russell.

EXH.: Burlington Fine Arts Club, London, 1925 (repr., pl. LII); Magnasco Society, 1927, No. 6; Fogg Art Museum, Cambridge, Jan. 1929; Burlington House, London, *Italian Art*, 1930, Exh. No. 651 A, Cat. (1931) No. 902; Rhode Island School of Design, Providence, 1931; Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. 39 (repr.).

REPR.: Borenius, *The Connoisseur*, May 1923; Russell, *Drawings by Guercino*, pl. XVII.

LENT BY John Nicholas Brown, Providence, Rhode Island.

CONSTANTIN GUYS

French School. 1805 Flessingue — Paris 1892.

173 CAVALRY PARADE

PL. LXXVII

Three officers in advance, riding to right, with Zouave infantry at attention, right.

Pen and sepia with water-color. $6 \times 12\frac{1}{2}$ in. (154 x 318 mm.).

LENT Anonymously.

174 LADIES DRIVING IN A PARK

PL. LXXVII

Two ladies with fans in open carriage drawn to right by two horses; two men on horseback approaching, right.

MUSEUM OF FINE ARTS, BOSTON

Pen and sepia, with water-color: light blue, rose, gray, and brown. 10 x 15 in. (254 x 381 mm.).

LENT Anonymously.

175 LADIES DRIVING, WINTER

Not Illustrated

Two women with muffs in open carriage drawn to right by one horse.

Sepia brush drawing and water-color: blue, gray, and brown. $7\frac{15}{16}$ x 13 in. (201 x 330 mm.).

LENT Anonymously.

176 STUDY OF A YOUNG WOMAN

PL. LXXXVIII

Full length, three quarters right, in skirt with three flounces.

India ink wash, with touches of light blue and pink. $11\frac{7}{16}$ x $8\frac{11}{16}$ in. (290 x 220 mm.).

LENT Anonymously.

CHILDE HASSAM

American School. 1859 Boston — New York 1935.

177 COPLEY SQUARE AND CLOISTERS OF TRINITY CHURCH

Not Illustrated

A view from the Boston Public Library, with snow on the ground; carriages and pedestrians, a man approaching in foreground.

Water-color. 24 x 28 in. (610 x 710 mm.).

Signed and dated, lower left: *Childe Hassam* '86.

COLL.: George N. Talbot.

LENT BY Dr. and Mrs. Fritz B. Talbot, Brookline, Massachusetts.

HANS HOLBEIN THE YOUNGER

German School. 1497 Augsburg — London 1543.

178 DESIGN FOR A CIRCULAR MEDALLION: TANTALUS

PL. LXXIX

PRIVATE COLLECTIONS IN NEW ENGLAND

Fruit hangs above his head from bending tree with scroll: *TAN-TALV-S*.

Pen and ink with water-color; heightened in places with gold.

Circle, diam. $2\frac{1}{16}$ in. (53 mm.).

COLL.: Lawrence, Bloxham, Chauncy, Lindsay, Oppenheimer.

REPR.: Christie, Manson & Woods Cat., July 10, 13, 14, 1936, No. 382, pl. 89; P. Ganz, *Handzeichnungen Hans Holbeins des jungeren*, Part V, No. 262, pl. 31a; woodcut in color (7 blocks) by R. Ruzicka, Cygnet Press, 1939.

LENT BY Philip Hofer, Camden, Maine.

WINSLOW HOMER

American School. 1836 Boston — New York — Tynemouth, England — West Indies — Quebec — Prout's Neck, Maine 1910.

179 THREE FISHERMEN AND A GIRL IN A BOAT Not Illustrated

Water-color. $13\frac{1}{2} \times 19$ in. (343 x 484 mm.).

COLL.: John T. Morse, Jr.; with F. W. Bayley; Horace D. Chapin, c. 1924.
Signed and dated, lower left, *Winslow Homer, 1881*.

EXH.: Museum of Fine Arts, Boston, *Homer*, 1911; Boston Art Club, *Homer, Sargent, Macknight*, 1921, No. 37; Museum of Fine Arts, Boston, 1924-31, 1934-35; Fogg Art Museum, *Homer*, 1932-33, 1936.

Painted at Tynemouth, England, in 1881.

LENT Anonymously.

180 THE SPONGE DIVER, BAHAMAS Not Illustrated

Water-color. $13\frac{1}{2} \times 19\frac{1}{4}$ in. (343 x 490 mm.).

Signed and dated, lower right, *Homer, 1889*. Inscribed lower left, *Bahamas, 1889*.

COLL.: Dr. William Allen Bartlett, 1906; with Macbeth and F. W. Bayley; Horace D. Chapin, 1924.

EXH.: Museum of Fine Arts, Boston, 1925-31, 1934-35; Fogg Art Museum, 1932-33, 1936.

LENT Anonymously.

MUSEUM OF FINE ARTS, BOSTON

181 A RANGER, ADIRONDACKS Not Illustrated

Water-color. $13\frac{1}{2} \times 19\frac{1}{2}$ in. (343 x 498 mm.).

With Doll and Richards; Charles Head, 1892; with Doll and Richards.

Bought by present owner in 1923.

EXH.: Museum of Fine Arts, Boston, *Homer-La Farge*, 1936.

Painted probably in 1892.

LENT BY John S. Ames, North Easton, Massachusetts.

182 PICKANINNY AND PALM TREES Not Illustrated

Signed lower right: *Winslow Homer '85*, and dated lower left: *January 5th, 1885*.

Water-color. $14 \times 20\frac{1}{2}$ in. (356 x 521 mm.).

With F. W. Bayley; bought by the present owner in 1926.

EXH.: Museum of Fine Arts, Boston, *Homer-La Farge*, 1936; Whitney Museum of American Art, N. Y., *Homer*, 1936, No. 59.

Painted on Homer's first trip to the West Indies, probably in Nassau.

LENT BY John S. Ames, North Easton, Massachusetts.

JEAN AUGUSTE DOMINIQUE INGRES

French School. 1780 Montauban — Paris 1867.

183 ARCHIBALD, SECOND BARON DOUGLAS Not Illustrated

Pencil. $9\frac{5}{8} \times 7\frac{7}{16}$ in. (243 x 189 mm.).

Signed lower right, *Ingres 1833*.

COLL.: R. T. Paine, 2nd.

EXH.: Maison de Santé du Gardien de la Paix, March 1934; Fogg Art Museum, Cambridge, Mass., 1934.

LENT BY Richard C. Paine, Brookline, Massachusetts.

184 PORTRAIT OF A MAN Not Illustrated

Three-quarters length, seated, turned right, facing front.

PRIVATE COLLECTIONS IN NEW ENGLAND

Pencil. $12\frac{1}{4} \times 9\frac{1}{4}$ in. (308 x 232 mm.).

Inscribed lower right: *Ingres à Mademoiselle He^{lle} Lorimier 1834.*

LENT BY Charles P. Curtis, Boston, Massachusetts.

LAGNEAU

French School. Early 17th Century.

185 PORTRAIT OF AN OLD WOMAN

PL. LXXIX

Bust to right, with covered head; long nose and pointed chin.

Crayon and red chalk. $13\frac{1}{8} \times 9\frac{1}{4}$ in. (348 x 236 mm.).

LENT Anonymously.

PIETRO DI MARTINO (?), CALLED
LOMBARDO

Venetian School. c. 1435 Carona (Lombardy) — Venice — Padua 1515.

186 STUDY FOR A FRIEZE IN THE CHURCH OF S. MARIA DEI
MIRACOLI, VENICE

PL. LXXXII

Acanthus design, with siren at left.

Pen touched with wash in sepia. $6 \times 9\frac{9}{16}$ in. (152 x 243 mm.), limits of drawing.

COLL.: D'Hendecourt.

LIT.: E. Müntz, *Histoire de l'Art pendant le Renaissance*, II, pp. 530, 769.

Pietro and his sons Antonio and Tullio decorated this church with sculptures from 1481-89.

LENT BY Philip Hofer, Camden, Maine.

ÉDOUARD MANET

French School. 1832 Paris — Paris 1883.

187 MME. MANET AND HER SON AT ARCACHON

PL. LXXXI

MUSEUM OF FINE ARTS, BOSTON

They sit at a round table, Manet with a book on his knee, right; his mother, left, facing a balcony overlooking the sea.

Water-color. $7\frac{1}{4} \times 9\frac{1}{4}$ in. (185 x 234 mm.).

Inscribed on verso of mount: "Je certifie que cette esquisse a été faite par mon mari Edouard Manet, à Arcachon en 1871. Mme Edouard Manet."

LENT Anonymously.

188 LADY WITH A FAN

Not Illustrated

Brush drawing in ink. $10\frac{1}{2} \times 7\frac{7}{8}$ in. (268 x 198 mm.).

Signed lower right: *Ed. Manet.*

COLL.: Camille Pissarro, Lucien Pissarro.

EXH.: Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. III (repr.).

Collection of Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

JEAN BAPTISTE MARÉCHAL

French School. fl. 1779-1788 Paris.

189 VUE DE LA TERRASSE DE MONTMORENCY, PRISE DANS
LE PARC PL. LXXX

A child, three women and a gardener near balustrade in foreground. A vista of gardens through trees is framed by an arch.

Gouache and water-color. $12\frac{5}{8} \times 8\frac{1}{8}$ in. (320 x 205 mm.).

COLL.: The Hermitage, Leningrad.

EXH.: Museum of Fine Arts, Boston, February, 1933; Fogg Art Museum, Cambridge, 1934.

REPR.: Boerner Cat. CLXXI, No. 122 b, pl. XI A (Claude Hoin).

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

190 VUE DU JARDIN DES EAUX DE PASSI PL. LXXX

A long flight of steps, a double pedestal with sculpture halfway up on either side, a heavy bank of foliage right; four women, a man, and child.

PRIVATE COLLECTIONS IN NEW ENGLAND

Gouache and water-color. $12\frac{3}{8} \times 7\frac{7}{8}$ in. (315 x 200 mm.).

COLL.: The Hermitage, Leningrad.

EXH.: Museum of Fine Arts, Boston, February, 1933; Fogg Art Museum, Cambridge, 1934.

REPR.: Boerner Cat. CLXXI, No. 122 a, pl. XI A (Claude Hoin); Fogg Art Museum, Cambridge, *Bulletin*, III, 2, p. 7, fig. 3.

LENT by Robert Treat Paine, 2nd, Brookline, Massachusetts.

JEAN FRANÇOIS MILLET

French School. 1814 Gruchy — Paris — Barbizon 1875.

191 WOMAN BAKING

PL. LXXVIII

With a peel she thrusts a loaf into the oven, left; baskets, right.

Charcoal, pen, and Chinese white on blue-gray paper. $14\frac{15}{16} \times 12\frac{7}{16}$ in. (380 x 316 mm.). Marginal sketch of the woman's right arm.

Signed lower right: J. F. Millet.

LENT BY Mrs. Horatio A. Lamb.

LOUIS GABRIEL MOREAU THE ELDER

French School. 1740 Paris — Paris 1806.

192 YOUNG COUPLE ON HORSEBACK FORDING A STREAM

PL. LXXX

Gouache. $16\frac{1}{2} \times 14\frac{1}{4}$ in. (420 x 360 mm.).

COLL.: Woronzow-Daschkow; The Hermitage, Leningrad.

EXH.: Fogg Art Museum, Cambridge, 1934.

LIT.: *Gaz. des Beaux-Arts*, 1928, 5^e pér. t. 17^e, p. 251.

REPR.: Boerner Cat. CLXXVII, No. 89, pl. X.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

193 A GROUP OF LADIES AND GENTLEMEN RESTING IN A
PARK

PL. LXXX

MUSEUM OF FINE ARTS, BOSTON

Gouache. $16\frac{1}{2} \times 14\frac{1}{4}$ in. (420 x 360 mm.).

COLL.: Woronzow-Daschkow; The Hermitage, Leningrad.

EXH.: Fogg Art Museum, Cambridge, 1934.

LIT.: *Gaz. des Beaux-Arts*, 1928, 5^e pér. t. 17^e, p. 251.

REPR.: Boerner Cat. CLXXVII, No. 89, pl. X.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

PIETRO VANUCCI, CALLED
PERUGINO

Umbrian School. 1447 Castello della Pieve — Fontignano c. 1527.

194 THREE APOSTLES

PL. LXXXII

Study for the three outside apostles at the left in the fresco of *La Podestà delle Chiavi*, or Christ delivering the keys to St. Peter, in the Sistine Chapel, Rome.

Brush drawing in bistre, and possibly with silver-point, on gray prepared paper, heightened with white. $8\frac{1}{2} \times 11\frac{1}{8}$ in. (216 x 281 mm.).

COLL.: Baron H. de Triqueti, Sir Thomas Banks, Sir Joshua Reynolds.

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

CAMILLE PISSARRO

French School. 1798 Island of St. Thomas (Danish Antilles) — Paris 1903.

195 TWO PEASANT WOMEN

PL. LXXXI

Full length to right, the one at the left carrying a sheaf of wheat.

Pastel, on gray paper. $18\frac{7}{8} \times 22\frac{9}{16}$ in. (472 x 582 mm.).

Signed lower right: C.P

EXH.: Fogg Art Museum, Cambridge, Mass., 1933, 1934.

LENT BY Miss Aimée Lamb.

ANTONIO POLLAIUOLO

Florentine School. 1433 Florence — Florence 1498.

196 STUDY FOR EQUESTRIAN STATUE OF FRANCESCO SFORZA

PL. LXXXIII

The nude figure under the horse represents the city of Verona.

Pen and bistre with wash background. $11\frac{1}{16} \times 9\frac{11}{16}$ in. (282 x 245 mm.).

Pricked for transfer.

EXH.: Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. 9 (repr.).

LIT.: Simon Meller, *Tervrajzai Francesco Sforza Lovasszobrához*, Budapest, 1934; Berenson, *The Drawings of the Florentine Painters* (1938), No. 1908 A, (repr., fig. 78); Vasari III, p. 297 (ed. Milanesi); O. Kurz, *Old Master Drawings*, June 1937, p. 13.

A second study is in the Print Room of the Alte Pinacothek, Munich.

LENT BY Philip Hofer, Camden, Maine.

SAMUEL PROUT

British School. 1783 Plymouth — London 1852.

197 APSE OF BAYEUX CATHEDRAL

Not Illustrated

Approached from the southeast by a street with tall buildings left and wall right, with porter's lodge behind, center.

Pen and sepia wash. $18\frac{3}{4} \times 15\frac{3}{8}$ in. (473 x 391 mm.).

Inscribed lower left: *Bayeux*.

LENT BY Miss Ellen T. Bullard, Boston, Massachusetts.

REMBRANDT VAN RIJN

Dutch School. 1606 Leyden — Amsterdam 1669.

198 THREE STUDIES OF A CHILD'S HEAD AND ONE PROFILE OF A WOMAN'S

PL. LXXXVI

MUSEUM OF FINE ARTS, BOSTON

Pen and bistre wash, with slight touches of gray-black wash. $8\frac{3}{4} \times 6\frac{1}{4}$ in. (222 x 159 mm.).

Watermark: Hunter's horn in an elaborate armorial cartouche surmounted by a crown.

Executed c. 1640.

COLL.: Dimsdale, Perry. With Duveen Bros.

EXH.: Junior League, Pittsburgh, *Old Master Drawings*, December 1933–January 1934, No. 9.

LIT.: *Burlington Magazine*, Vol. 50 (1927), p. 307 (repr., pl. II C).

LENT BY Paul J. Sachs, Cambridge, Massachusetts.

199 TWO MEN CONVERSING

PL. LXXIX

Black chalk. $3\frac{1}{4} \times 2\frac{5}{8}$ in. (82 x 66 mm.).

COLL.: Lord Landsdowne, D'Hendecourt.

EXH.: Goupil Gallery, London, 1922, No. 45.

REPR.: Sotheby Cat., March 25, 1920, No. 58; Sotheby Cat., May 8–10, 1929, No. 250.

Executed c. 1645–50: compare with the sketch of four figures from the Heseltine collection (repr., Muller cat., May 27, 1913, No. 8), said to be 1630–35.

LENT BY Philip Hofer, Camden, Maine.

PIERRE AUGUSTE RENOIR

French School. 1841 Limoges — Cagnes (near Nice) 1919.

200 L'ASSOMMOIR

PL. LXXXV

Six women confront a man standing left, a barking dog beside him.

Pen and bistre. $9\frac{9}{16} \times 14\frac{1}{2}$ in. (243 x 364 mm.).

Signed lower left: *Renoir*.

EXH.: De Hauke Gallery, New York, Dec. 1929; Rhode Island School of Design, Providence, 1931; Albright Art Gallery, Buffalo, *Master Drawings*,

PRIVATE COLLECTIONS IN NEW ENGLAND

1935, No. 122 (repr.); Lyman Allyn Museum, New London, Conn., Mar., Apr. 1936.

REPR.: A. Vollard, *Renoir*, p. 161.

A sentence in Émile Zola's book *L'Assommoir* gave Renoir the inspiration for this work. It was reproduced for the first time in *La Vie Moderne*, of which Renoir's brother was the director. Since then the biographers of Renoir and the historians of his work have given it a prominent place among his drawings.

LENT BY John Nicholas Brown, Providence, Rhode Island.

HUBERT ROBERT

French School. 1733 Paris — Rome — Paris 1808.

201 ROCKY LANDSCAPE WITH A BRIDGE PL. LXXXIV

A man on horseback drives a herd of cows upon the bridge from the left. Two young women, a man and dog in foreground.

Pen and water-color: light blue, green, brown, and gray. $17\frac{1}{4} \times 11\frac{7}{8}$ in. (435 x 300 mm.).

COLL.: The Hermitage, Leningrad.

REPR.: Boerner Cat. CLXXI, No. 200, pl. XVI.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

THOMAS ROWLANDSON

British School. 1756 London — London 1827.

202 LANDSCAPE WITH A CART PASSING OVER A STONE BRIDGE PL. LXXIII

The two-wheeled cart is drawn to the left by two horses and two oxen. A house behind the bridge, left; a flock of sheep in foreground, right.

Water-color. 12 x $18\frac{3}{4}$ in. (305 x 478 mm.).

COLL.: Miss Rowlandson, daughter of Thomas Rowlandson.

MUSEUM OF FINE ARTS, BOSTON

EXH.: Museum of Fine Arts, Boston, March–May 1938. Sotheby Sale, June 25, 1828.

LENT BY John T. Spaulding, Beverly, Massachusetts.

203 FAIRLOP FAIR

Not Illustrated

Two picnic groups in foreground of village green. Background: left, house, coach and four by famous Fairlop oak; center, acrobats and crowd; right, side shows.

Water-color. $15\frac{1}{4} \times 21\frac{3}{4}$ in. (387 x 551 mm.).

EXH.: Museum of Fine Arts, Boston, March–May 1938.

REPR.: Maggs Cat., No. 458, Item No. 655, pl. XXXIV.

LENT BY John T. Spaulding, Beverly, Massachusetts.

GABRIEL DE SAINT AUBIN

French School. 1724 Paris — Paris 1780.

204 ARMIDE DANS L'ANCIENNE SALLE DE L'OPÉRA

PL. LXXXIV

Pen, gouache, and water-color. $12\frac{1}{8} \times 19\frac{5}{8}$ in. (312 x 500 mm.).

COLL.: The Hermitage, Leningrad. Stamp of Paul I.

EXH.: The Hermitage, 1922 and 1926; Fogg Art Museum, Cambridge, 1934.

LIT.: E. Dacier, *Gabriel de St. Aubin*, 1931, p. 129, No. 745; Jaremicz, *Coll. de Dessins dans l'Ermitage*, in Starye Gody, 1910, 3, p. 51; S. Ernst, *Gaz. des Beaux-Arts*, 1928, p. 251; Wsewolodsky-Gerngrosz, *Le Costume théâtral au XVIII^e siècle*, in Starye Gody, 1915, 1–2, p. 19; V. Miller, *La peinture française du XVII^e et du XVIII^e siècle*, etc., in Gorod, rec. I, 1923, p. 66; A. Mongan, *Bulletin*, Fogg Art Museum, Cambridge, III, 2, p. 8.

REPR.: Dacier, *op. cit.*, II, pl. XXVII; *Gaz. des Beaux-Arts*, 1928, 5^e pér. t. 17^e, p. 249; Starye Gody, 1915, 1–2, p. 35; Gorod, 1923, p. 52; Krasn. Panorama, 1926, II, p. 15; Kretschmar, *Istoria Opery*, p. 304; Boerner Cat. CLXXVII, No. 120, frontisp. (in color).

PRIVATE COLLECTIONS IN NEW ENGLAND

A performance of Sully's *Armide* was given before the court in 1747 to celebrate the Dauphin's engagement.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

ANDREA DEL SARTO

Florentine School. 1486 Florence — Paris — Florence 1531.

205 YOUNG MAN WITH OUTSTRETCHED ARMS PL. LXXXVI

Turned to left, slightly crouching, and looking upward in awe.

Red chalk. 15 x 9½ in. (380 x 243 mm.).

REPR.: Hollstein & Puppel Cat. May 4, 1931, No. 1258, pl. XXVIII.

Possibly a study for an annunciation to the shepherds.

Collection of Mr. and Mrs. Joseph Winterbotham, Burlington, Vermont.

ERHARD SCHÖN (?)

German School. af. 1491 — Nuremberg 1542.

206 DIANA, ACTEON AND NYMPHS

PL. LXXXVII

Acteon, his head that of a stag, approaches, left; Diana and two nymphs in shallow pool, right.

Pen. 4¾ x 8⅙ in. (121 x 205 mm.).

Dated near lower center: 1540.

Watermark: similar to Briquet 58.

LENT BY Philip Hofer, Camden, Maine.

GEORGES PIERRE SEURAT

French School. 1859 Paris — Paris 1891.

207 CAFÉ-CONCERT

Not Illustrated

The singer stands right, under a light; the conductor's head projects over the footlights, left.

MUSEUM OF FINE ARTS, BOSTON

Charcoal on buff ground heightened with white. $11\frac{5}{8} \times 9$ in. (305 x 235 mm.).

COLL.: Félix Fénéon.

LENT Anonymously.

FRANCESCO DI SIMONE (DA FIESOLE)

Florentine School. 1437 Fiesole — Florence 1493.

208 SKETCH FOR A MADONNA IN A NATIVITY

PL. LXXXVIII

Also St. Peter, and three small sketches. Verso: Sketches for a St. Sebastian, a tabernacle, etc.

Pen and sepia on pink-tinged paper. $10\frac{3}{4} \times 7\frac{5}{8}$ in. (274 x 195 mm.).

COLL.: Lord Brownlow.

LIT.: Berenson, *The Drawings of the Florentine Painters*, 1938, p. 48, note, fig. 129.

REPR.: Sotheby Cat., July 14, 1926, No. 17.

LENT BY Philip Hofer, Camden, Maine.

GIOVANNI DOMENICO TIEPOLO

Venetian School. 1727 Venice — Brescia 1795.

209 PUNCHINELLO BUILDING A PLATFORM WITH A SAW

PL. LXXXVII

Pen and sepia. $11\frac{1}{2} \times 16\frac{1}{4}$ in. (293 x 412 mm.).

Signed lower right: *Domo Tiepolo f.*

EXH.: Rhode Island School of Design, Providence; Art Institute of Chicago, 1938, No. 109.

LENT BY John Nicholas Brown, Providence, Rhode Island.

HENRI DE TOULOUSE-LAUTREC

French School. Albi (Tarn) 1864 — Malromé 1901.

210 CLOWNESSE

PL. LXXXIX

She rides a balking horse to right, a French poodle barking, center.

Crayon, in black with color. $13\frac{3}{4} \times 9\frac{7}{8}$ in. (351 x 251 mm.).

Signed with monogram in blue crayon, lower right.

Executed c. 1899.

LIT.: Goupil & Co., Editors, *Au Cirque*, 1905, No. 7.

LENT BY Philip Hofer, Camden, Maine.

FRANCIS TOWNE

British School. c. 1740 London? — Exeter — France — 1780 Italy — London 1816.

211 FALLS OF THE MOTHVAYE

Not Illustrated

In the center a waterfall, on either side light green foliage and trees. Signed and dated lower left: *F. Towne del 1777, no. 14* above.

Pen and water-color. $12\frac{5}{8} \times 17$ in. (320 x 433 mm.).

COLL.: Miss J. Merivale (a descendant of the artist); Miss E. Buckingham (her niece); Mrs. Solly (Miss Buckingham's sister). With Agnew, London.

EXH.: Yale Gallery of Fine Arts, New Haven, 1937.

Inscribed on the back: *A View of the Cataract of the Mothvaye in Merionethshire, North Wales. Drawn on the spot by Francis Towne, 1777.*

The group of drawings executed in Wales are discussed by Oppé, Walpole Society, 1919-20, VIII, 105-108, but this drawing is not mentioned specifically.

LENT BY Wayland Wells Williams, New Haven, Connecticut.

JOSEPH MALLORD WILLIAM TURNER

British School. 1775 London — France — Switzerland — Italy 1819 — London 1851.

212 LA HAYE SAINTE

PL. LXXXIX

Large vignette. In the foreground, dead men and horses, and the debris of a battlefield; at the right, burning houses; at the left, the slopes of a hill. Dark blue sky, crescent moon.

Water-color. $7\frac{1}{2} \times 10\frac{5}{8}$ in. (191 x 270 mm.).

COLL.: Murietta, Sale Christie's, 1873; W. Dallas O. Greig, Sale Christie's, Mar. 12, 1887, bought in; W. Dallas O. Greig, Sale Christie's, Apr. 28, 1890, No. 56; Sir Charles Butt, Sale Christie's, July 1, 1892, No. 217, bought by Richardson; with T. Richardson, London; Searles, Methuen.

LIT.: Armstrong, *Turner*, 1902, 284.

Painted c. 1825. Engraved 1832 as *The Field of Waterloo from Hougemont* by E. Finden for Murray's edition of *Life and Works of Byron* (cf. Rawlinson, *Engraved Work of J. M. W. Turner*. Recorded by Armstrong and Rawlinson under this title, II, 425). La Haye Sainte was a farm on the left of the British position at Waterloo, whose tactical importance during the battle made it the center of exceptionally heavy fighting, with very heavy casualties.

LENT BY Mr. and Mrs. B. Allen Rowland, Jr., Methuen, Massachusetts.

213 A VILLAGE BY THE SEA

Not Illustrated

Seen across undulating ground at the left, church and houses in the center, masts of vessels and glimpse of sea to the right. Two figures and shrubbery in the foreground.

Water-color. c. 6 x 12 in. (c. 153 x 305 mm.).

COLL.: Samuel Gray Ward.

An early work.

LENT Anonymously.

214 SCARBOROUGH CASTLE

Not Illustrated

The castle on a rock and cliffs to the right silhouetted against the sky. In blacks, browns, grays and blues.

PRIVATE COLLECTIONS IN NEW ENGLAND

Water-color. $10\frac{7}{8} \times 16\frac{5}{8}$ in. (276 x 423 mm.).

COLL.: J. E. Taylor, London.

EXH.: Yale Gallery of Fine Arts, New Haven, 1937.

Painted c. 1801. From the "Smaller Fonthill Sketchbook."

LENT BY Wayland Wells Williams, New Haven, Connecticut.

215 STONEHENGE AT DAYBREAK

Not Illustrated

Study for the mezzotint, F. 81.

Sepia wash. $7\frac{9}{16} \times 10\frac{1}{2}$ in. (192 x 268 mm.).

EXH.: Fogg Art Museum, Cambridge, Mass., 1932.

REPR.: Finberg, *The History of Turner's Liber Studiorum*, 1924, p. 324, No. 81.

LENT BY Miss Ellen T. Bullard, Boston, Massachusetts.

JOHN VARLEY

British School. 1778 Hackney, London — Wales — London 1842.

216 LANDSCAPE

PL. LXXXIX

A road winds downhill through a valley to the plains, in the center two large trees, at the right, in the middle distance, a ruined castle. Browns and greens. Signed lower right: *J. Varley*.

Water-color. $4\frac{1}{2} \times 10$ in. (255 x 115 mm.).

LENT BY Mrs. William C. Endicott, Boston, Massachusetts.

PAOLO CAGLIARI, CALLED VERONESE

Venetian School. 1528 Verona — Venice 1588.

217 STUDIES OF THE DEPOSITION FROM THE CROSS

PL. LXXXVIII

Verso: Studies for spandril decoration.

Pen and bistre, with touches of gray wash. $10\frac{7}{8} \times 7\frac{7}{8}$ in. (276 x 200 mm.).

MUSEUM OF FINE ARTS, BOSTON

From the same sketchbook as *The Crucifixion* in the Fogg Art Museum, Cambridge, Mass.

LENT BY Philip Hofer, Camden, Maine.

CORNELIS VISSCHER

Dutch School. 1629? — Haarlem or Amsterdam 1658?

- 218 PORTRAIT OF A WOMAN WITH RUFF PL. LXXXVIII
Three-quarters length to left.

Pencil and Chinese white on vellum. $10\frac{5}{16} \times 9$ in. (261 x 227 mm.).

Signed and dated, center left, *C. Visscher, 1657*.

LENT BY Mrs. Horatio G. Curtis, Boston, Massachusetts.

ANTOINE WATTEAU

French School. 1684 Valenciennes — Nogent-sur-Marne 1721.

- 219 STUDIES OF TWO WOMEN PL. XC
The one at the left is standing, the other seated on the ground.

Red chalk. $6 \times 6\frac{3}{8}$ in. (152 x 161 mm.).

LENT BY John Nicholas Brown, Providence, Rhode Island.

- 220 MAN WITH A FIDDLE PL. XC

Red and black chalk, on buff paper. $9\frac{3}{4} \times 7\frac{7}{16}$ in. (242 x 189 mm.).

Signed lower right: *Watteau f.*

EXH.: Fogg Art Museum, Cambridge, Mass., 1929, No. 231; Rhode Island School of Design, Providence, 1931; Albright Art Gallery, Buffalo, *Master Drawings*, 1935, No. 61 (repr.).

LENT BY John Nicholas Brown, Providence, Rhode Island.

JAMES ABBOTT McNEILL WHISTLER

American School. 1834 Lowell — Paris — London 1903.

- 221 STREET AT BOURGES Not Illustrated

PRIVATE COLLECTIONS IN NEW ENGLAND

Peak-roofed houses, figures in the street.

Water-color. $8\frac{1}{2} \times 4\frac{1}{4}$ in. (215 x 107 mm.).

EXH.: Museum of Fine Arts, Boston, 1935.

LENT BY the J. H. Whittemore Co., Naugatuck, Conn. From the collection of the late Harris Whittemore.

222 THE DANCER — GREEN AND BLUE Not Illustrated

Water-color, with blue background. $10\frac{1}{2} \times 6\frac{3}{4}$ in. (267 x 172 mm.).

Butterfly monogram in upper right corner.

COLL.: Richard Canfield.

EXH.: Copley Society of Boston, 1904; Museum of Fine Arts, Boston, 1935.

LENT BY the J. H. Whittemore Co., Naugatuck, Conn. From the collection of the late Harris Whittemore.

Prints

ALBRECHT ALTDORFER

c. 1480 Regensburg (Ratisbon) — 1538.

223 THE BEAUTIFUL VIRGIN OF RATISBON

Woodcut printed in four colors and black.

Dodgson II, p. 227, 52.

COLL.: Kraenner, Stiglmeier, Graf Yorck von Wartenburg.

REPR.: Boerner Catalogue CLXXVI, frontispiece.

LENT Anonymously.

HANS SEBALD BEHAM

1500 Nuremberg — Frankfurt 1550.

224 TAPESTRY OR PANEL DESIGN, WITH SATYR FAMILY

Woodcut.

MUSEUM OF FINE ARTS, BOSTON

Pauli 1342 and 1342a; Passavant III, p. 193, 206 (Dürer).

COLL.: Albertina duplicate.

LENT Anonymously.

ANTONIO CANALE,
CALLED IL CANALETTO

1697 Venice — Rome — London — Venice 1768.

225 VIEW OF A CITY, BY A RIVER

Etching. Proof. Before the light parallel shading on the sweep of ground behind the man in the foreground seated in a wheelbarrow. Before three patches of heavy parallel shading near the lower edge of the plate at the right.

DeVesme, p. 451, 11.

LENT Anonymously.

MARY CASSATT

1845 Pittsburgh (Pa.) — Paris 1926.

226 LES CANARDS

Two women and a child feeding ducks from a boat.

Dry-point and aquatint, printed in colors. $11\frac{3}{4} \times 15\frac{5}{8}$ in.

LENT Anonymously.

227 WOMAN ARRANGING HER HAIR BEFORE A MIRROR

Dry-point and aquatint, printed in sepia, flesh, rose and brown. $14\frac{7}{16} \times 10\frac{1}{2}$ in.

EXH.: Baltimore Museum of Art, *Mary Cassatt*, 1936, No. 32.

LENT Anonymously.

228 WOMAN SEATED IN A LOGE

Facing left.

Lithograph. $11\frac{1}{8} \times 8\frac{7}{16}$ in.

PRIVATE COLLECTIONS IN NEW ENGLAND

EXH.: Baltimore Museum of Art, *Mary Cassatt*, 1936, No. 83; The Grolier Club, New York, *Centenary of Artistic Lithography*, March 1896, No. 179 (repr.).

Executed in 1891.

LENT Anonymously.

J. F. CAZENAVE

Born c. 1770, Paris.

229 L'AMOUR COURONNÉ

230 L'OPTIQUE

After L. L. Boilly.

Stipple engravings in color.

Nevill, *French Prints of the Eighteenth Century*, p. 112.

LENT BY Mrs. Thomas N. Metcalf, Boston, Massachusetts.

LOUIS PHILIBERT DEBUCOURT

1755 Paris — Belleville 1832.

231 L'ESCALADE, or LES ADIEUX DU MATIN.

Aquatint, printed in colors. 1787.

Fenaille No. 13; Portalis & Béraldi, p. 693, 4.

LENT BY Mrs. Alan Cunningham, Brookline, Massachusetts.

232 LA PROMENADE DE LA GALERIE DU PALAIS-ROYAL.

Aquatint, printed in colors. 1787.

Fenaille No. 11; Portalis & Béraldi I, p. 695, 11.

LENT BY Robert Treat Paine, 2nd, Brookline, Massachusetts.

HILAIRE GERMAIN EDGAR DEGAS

1834 Paris — Italy — America — Paris 1917.

233 LE GRAVEUR JOSEPH TOURNY

MUSEUM OF FINE ARTS, BOSTON

Etching.

Delteil 4.

EXH.: Museum of Fine Arts, Boston. *Independent Painters*, 1935, No. 128.

LENT Anonymously.

234 AU LOUVRE: LA PEINTURE (MARY CASSATT)

Etching.

Delteil 29, third state.

COLL.: Degas, Eddy.

EXH.: Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 130.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

235 AU LOUVRE: MUSÉE DES ANTIQUES

Etching and aquatint.

Delteil 30.

LENT Anonymously.

236 AUX AMBASSADEURS: Mlle. BÉCAT

Lithograph.

Delteil 49.

COLL.: Alexis H. Rouart.

EXH.: Museum of Fine Arts, Boston, *Independent Painters*, 1935, No. 131.

LENT Anonymously.

237 APRÈS LE BAIN

Lithograph.

Delteil 61, second state.

COLL.: Eddy.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

PRIVATE COLLECTIONS IN NEW ENGLAND

238 LA SORTIE DU BAIN

Lithograph.

Delteil 64, fifth state.

LENT BY Mr. and Mrs. George L. Batchelder, Beverly, Massachusetts.

239 BALLET DANCER

She stoops, her left hand by her heel.

Monotype, paper tinted yellow. $10\frac{1}{2}$ x 9 in.

Signed lower left: *Degas*.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

ALBRECHT DÜRER

1471 Nuremberg — Nuremberg 1528.

240 THE KNIGHT, DEATH, AND THE DEVIL

Engraving.

Meder 74a; Kochler 69; Bartsch 98.

COLL.: Brooke, Weber, Graf Yorck von Wartenburg.

REPR.: Boerner Cat. CLXXVI, pl. XXVII.

LENT Anonymously.

EUGÈNE HENRI PAUL GAUGUIN

1848 Paris — Marquesas Islands 1903.

241 NAVE NAVE FENUA (LAND OF DELIGHT)

Woodblock.

Guérin 29.

LENT Anonymously.

MUSEUM OF FINE ARTS, BOSTON

242 NAVE NAVE FENUA (LAND OF DELIGHT)

Woodcut.

Guérin 29.

LENT BY Lee M. Friedman, Boston, Massachusetts.

CHILDE HASSAM

1859 Boston — New York 1935.

243 CHIMNEYS, PORTSMOUTH

Etching. 1915.

Monogram in pencil.

LENT BY George Peabody Gardner, Boston, Massachusetts.

244 COS COB

Etching. 1915.

Monogram in pencil.

LENT BY Mr. and Mrs. George L. Batchelder, Beverly, Massachusetts.

LUCAS VAN LEYDEN

1494 Leyden — Antwerp — Leyden 1533.

245 MOHAMMED AND THE MONK SERGIUS

Engraving.

Bartsch VII, p. 405, 126; Volbehr 135.

COLL.: Brooke.

LENT BY Miss Ellen T. Bullard, Boston, Massachusetts.

JAMES McARDELL

c. 1729 Dublin — London 1765.

246 MARY, DUCHESS OF ANCASTER

(126)

PRIVATE COLLECTIONS IN NEW ENGLAND

Mezzotint, third state.

After Hudson.

J. C. Smith, II, p. 863, I.

LENT Anonymously.

ANDREA MANTEGNA

1431 Vicenza — Padua — Mantua 1506.

247 THE RISEN CHRIST BETWEEN ST. ANDREW AND ST.
LONGINUS

Engraving.

Hind (1910), p. 342, 7.

LENT Anonymously.

CHARLES MERYON

1821 Paris — Paris 1868.

248 L'ABSIDE DE NOTRE DAME

Etching.

Delteil and Wright 38.

LENT by Charles P. Curtis, Boston, Massachusetts.

ROBERT NANTEUIL

1623 Rheims — Paris 1678.

249 NOËL LE BOULTZ

Engraving.

Petitjean and Wickert 103; Robert-Dumesnil 124.

COLL.: Francis Bullard.

LENT BY Lee M. Friedman, Boston, Massachusetts.

REMBRANDT VAN RIJN

1606 Leyden — Amsterdam 1669.

250 YOUNG MAN IN A VELVET CAP

Etching, second state.

Hind 151; Bartsch 268.

COLL.: P. Mariette 1674.

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

251 REMBRANDT LEANING ON A STONE SILL

Etching, 1639

Hind 168; Bartsch 21.

COLL.: Bale, Haden, Hubert, Ives, Scholle.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

252 THE THREE TREES

Etching.

Hind 205; Bartsch 212.

LENT Anonymously.

253 CHRIST CARRIED TO THE TOMB

Etching.

Hind 215; Bartsch 84.

LENT Anonymously.

254 JAN ASSELYN, PAINTER

Etching, first state.

Hind 227; Bartsch 277.

COLL.: Ploos van Amstel, Josi, Hawkins, Buccleugh, Aylesford, Gerstenberg, Hubert.

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LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

255 JAN SIX, BURGOMASTER

Etching.

Hind 228; Bartsch 285.

COLL.: Ploos van Amstel, Gerstenberg.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

CRISTOFANO ROBETTA

1462 Florence — Florence 1522.

256 THE BAPTISM OF CHRIST: WITH GOD THE FATHER

Engraving.

Hind (1938), p. 201, 12; Bartsch XIII, p. 398, 8.

LENT Anonymously.

257 AN ALLEGORY OF ABUNDANCE

Engraving, first state.

Hind (1938), p. 205, 28; Hind (1910), p. 201, 13.

COLL.: G. A. Cardew.

LENT BY Mr. and Mrs. Edward Jackson Holmes, Boston, Massachusetts.

MARTIN SCHONGAUER

bef. 1440 Colmar — Breisach 1491.

258 CHRIST APPEARING TO THE MAGDALEN

Engraving.

Lehrs V, p. 102, 15.

COLL.: K. E. von Liphart.

LENT Anonymously.

259 THE DEATH OF THE VIRGIN

Engraving.

Lehrs V, p. 106, 16, first state.

LENT Anonymously.

FRANCIS WHEATLEY

1747 London — Dublin — London 1801.

260 PRIMROSES, TWO BUNCHES A PENNY

The Cries of London, Pl. 1.

Stipple engraving by Luigi Schiavonetti. Printed in color.

After Francis Wheatley.

LENT BY Bradley W. Palmer, Topsfield, Massachusetts.

261 SWEET CHINA ORANGES

The Cries of London, Pl. 3.

Stipple engraving by Luigi Schiavonetti. Printed in color.

After Francis Wheatley.

LENT BY Bradley W. Palmer, Topsfield, Massachusetts.

JAMES ABBOTT McNEILL WHISTLER

1834 Lowell — Paris — London 1903.

262 ANNIE HADEN

Dry-point.

Kennedy 62, third state.

COLL.: MacGeorge, Howard Mansfield.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

263 THE SCOTCH WIDOW

Etching

PRIVATE COLLECTIONS IN NEW ENGLAND

Kennedy 142.

LENT BY John P. Elton, Waterbury, Connecticut.

264 THE PALACES

Etching.

Kennedy 187, first state.

COLL.: Rawlinson, Scholle.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

265 THE DOORWAY

Etching.

Kennedy 188, first state.

COLL.: Howard Mansfield.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

266 NOCTURNE, DANCE HOUSE

Etching.

Kennedy 408.

LENT BY John P. Elton, Waterbury, Connecticut.

267 YELLOW HOUSE, LANNION

Lithograph in color.

Way 101.

COLL.: Howard Mansfield.

LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

268 DRAPED FIGURE, RECLINING

Lithograph in color.

Way 156.

COLL.: Howard Mansfield.

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LENT BY the J. H. Whittemore Co., Naugatuck, Connecticut. From the collection of the late Harris Whittemore.

Books

LOUIS DES MASURES (trans.)

269 L'ENEÏDE DE VIRGILE

Lyons, Jean de Tournes, 1560.

Woodcuts by Bernard Solomon.

A. Firmin-Didot, *Gravure sur Bois*, 240.

LENT BY Philip Hofer, Camden, Maine.

FEDERICO FREZZI

270 QUATRIREGIO

Florence, Piero Pacini, 1508.

Kristeller, No. 164, and introduction, p. xxxviii; Hind, *History of Woodcut*, II, pp. 542-544.

LENT BY Philip Hofer, Camden, Maine.

HANS HOLBEIN, II

271 LES SIMULACHRES ET HISTORIÉES FACES DE LA MORT

Lyons, Melchior et Gaspar Trechsel, 1538.

Pass. III.367, I. First edition.

LENT BY Philip Hofer, Camden, Maine.

HORAE BEATAE MARIAE VIRGINIS

272 HEURES NOSTRE DAME À L'USAGE DE TROYES

French manuscript of the 15th century written on vellum in Gothic

PRIVATE COLLECTIONS IN NEW ENGLAND

characters in red and black. 237 leaves ($10\frac{1}{2}$ x $7\frac{1}{4}$ in.). 29 large, 34 small miniatures.

Executed for one of the family of Habert du Berry d'Artois, possibly the progenitor of the poets François, Pierre, Isaac I and II, and Suzanne Habert.

COLL.: Hoe.

EXH.: National Exhibition of Works of Art, Leeds, 1868.

LIT.: *Bulletin des Bibliophiles*, Paris, March 1860, p. 1070.

LENT Anonymously.

M. de LaBORDE

273 CHOIX DE CHANSONS

Vols. I, II (bound together) of four volumes.

Paris, chez de Lormel, 1773.

Illustrations by Moreau, Le Barbier, Le Bouteux. Text and music also engraved.

Cohen 534.

COLL.: Genard, Hoe.

LENT BY Mrs. T. Jefferson Coolidge, Brookline, Massachusetts.

PEDRO XIMENEZ DE PREXANO

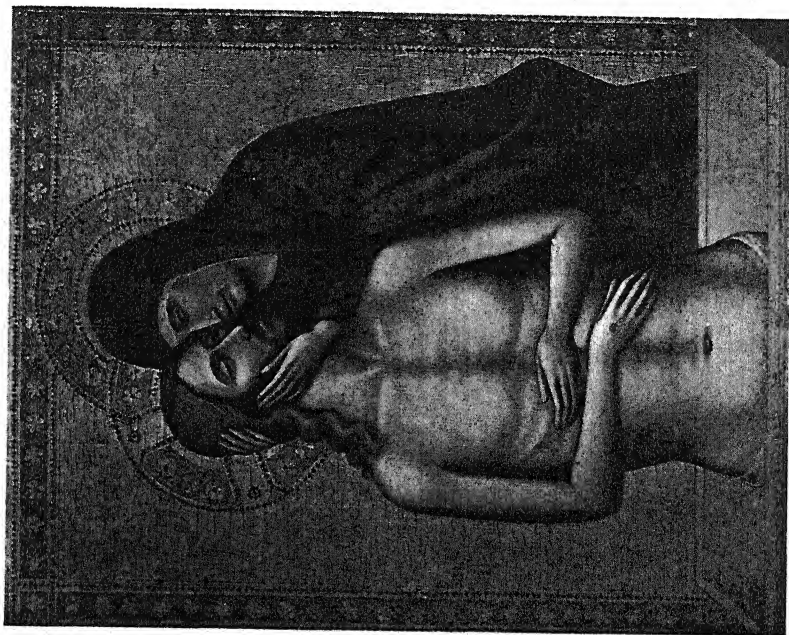
274 LUZERO DE LA VIDA CRISTIANA

Seville, Jacob Cromberger, 1524.

Palau's *Manual*, Vol. VII, p. 237.

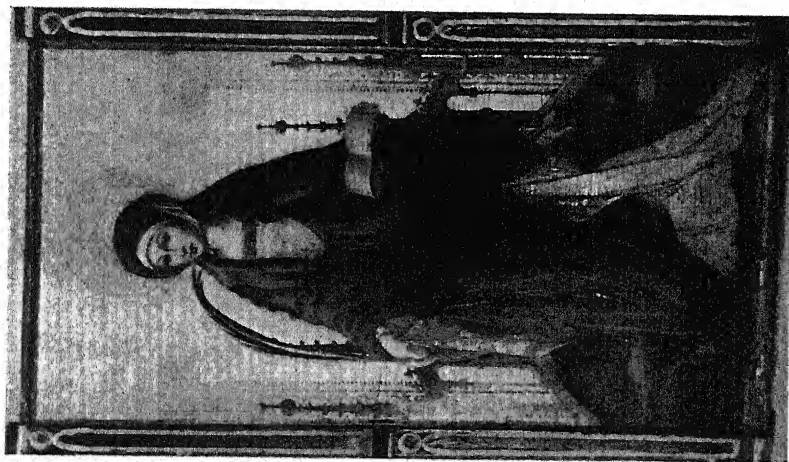
LENT BY Philip Hofer, Camden, Maine.





ANDREA DA FIRENZE

I



FOLLOWER OF THE ARTES MASTER

2



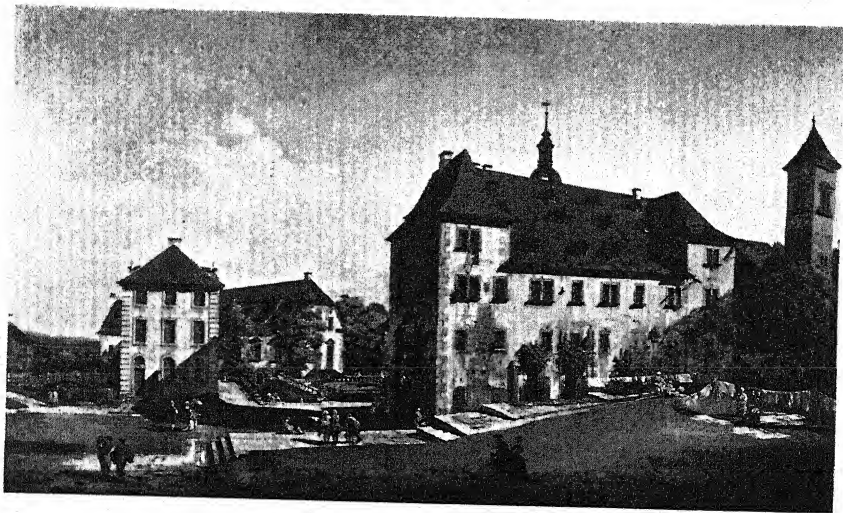
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BEECHEY

3



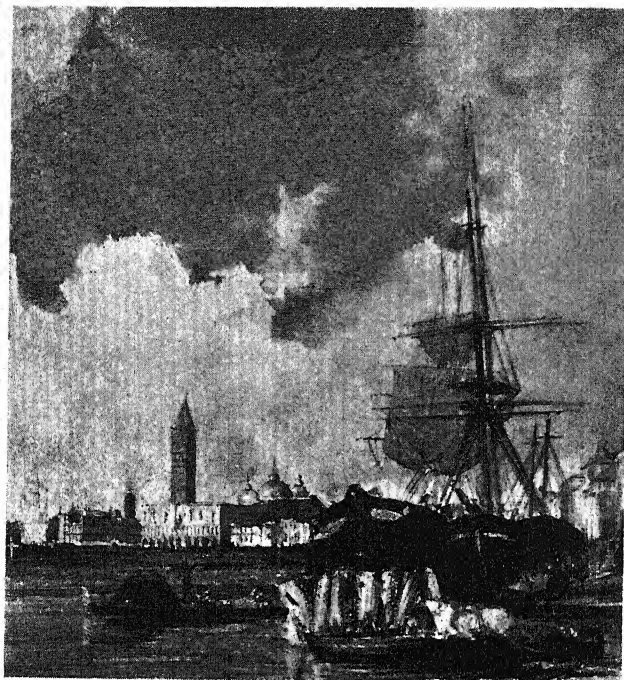
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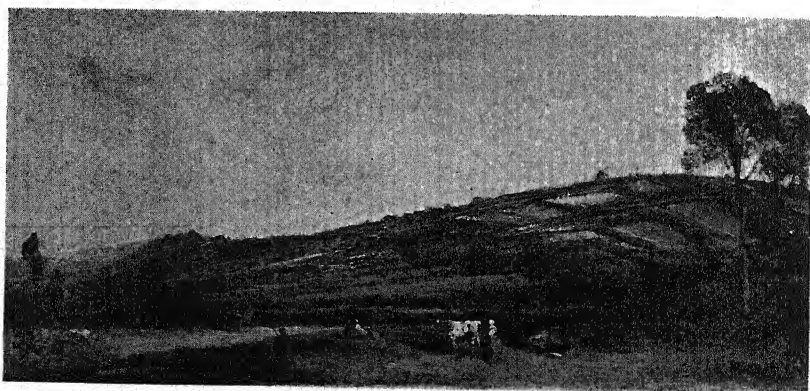
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5



BONINGTON

142



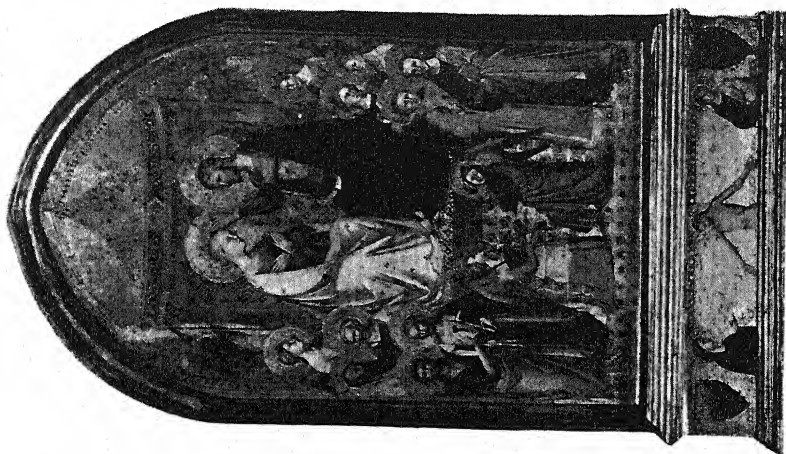
BONINGTON

6



SCHOOL OF BRUGES

7



JACOPO DI CIONE

17



CÉZANNE

II



CÉZANNE

14



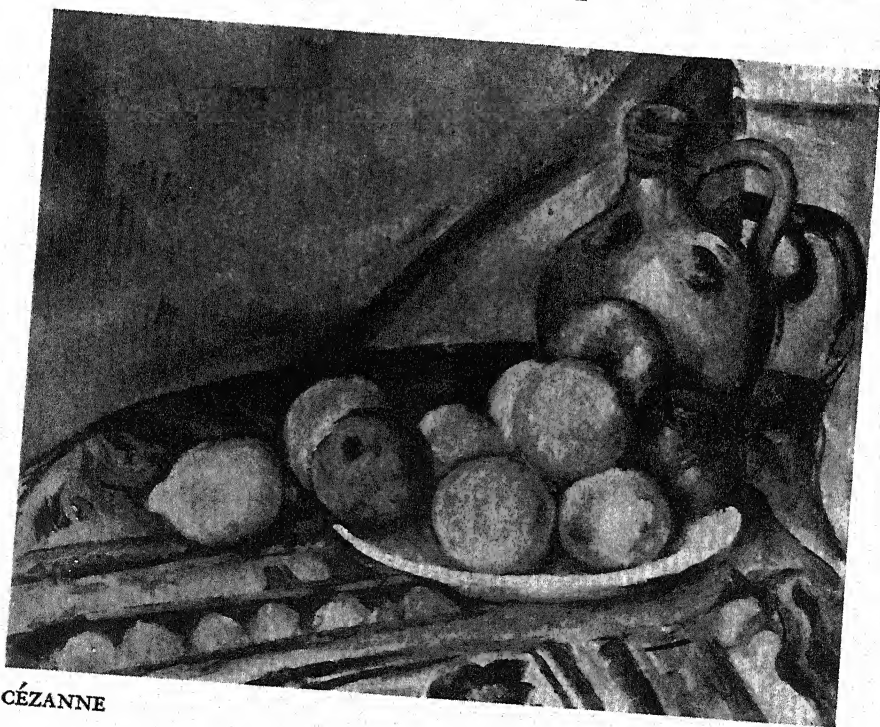
CÉZANNE

13



CÉZANNE

10



CÉZANNE

12



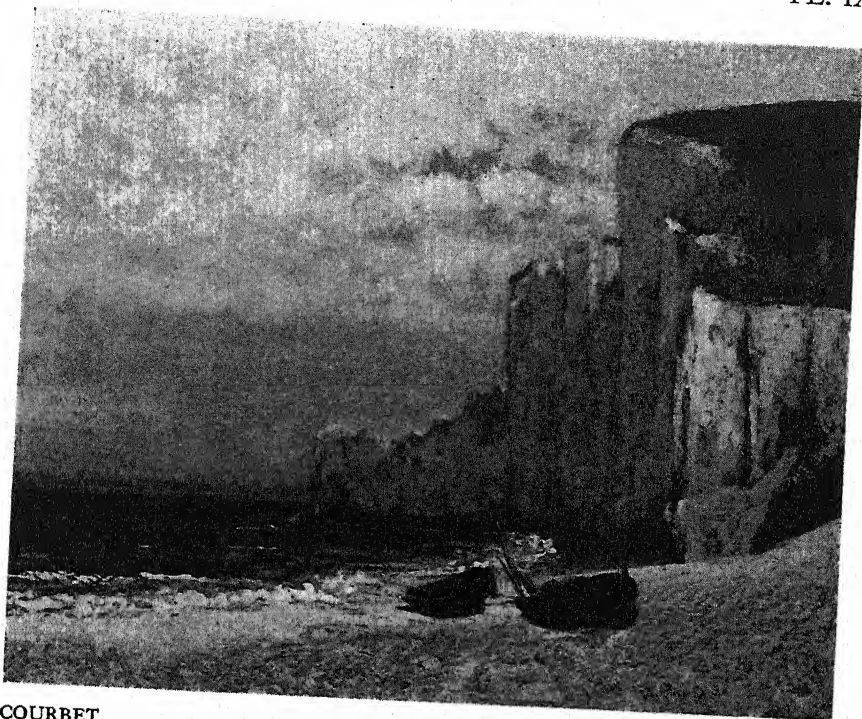
MARY CASSATT

8



MARY CASSATT

9



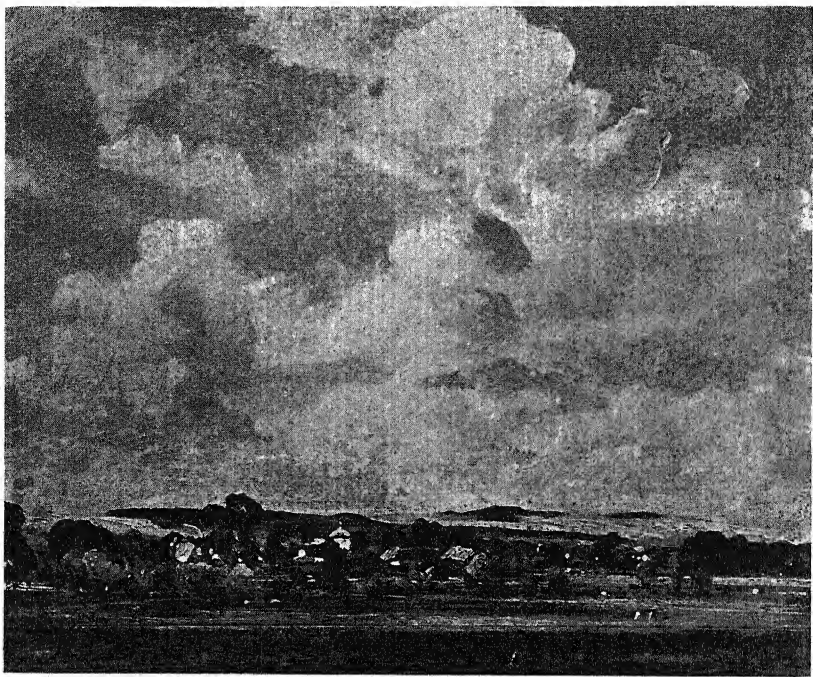
COURBET

29



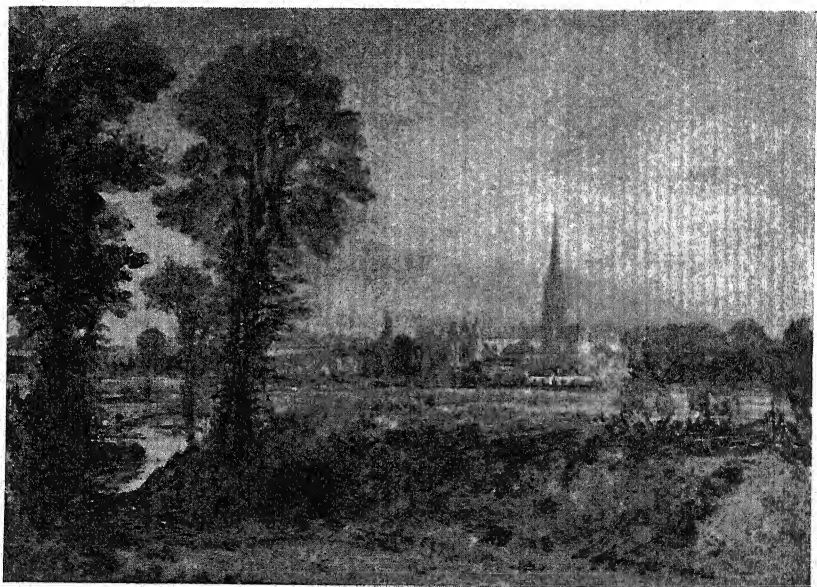
CHARDIN

16



CONSTABLE

19

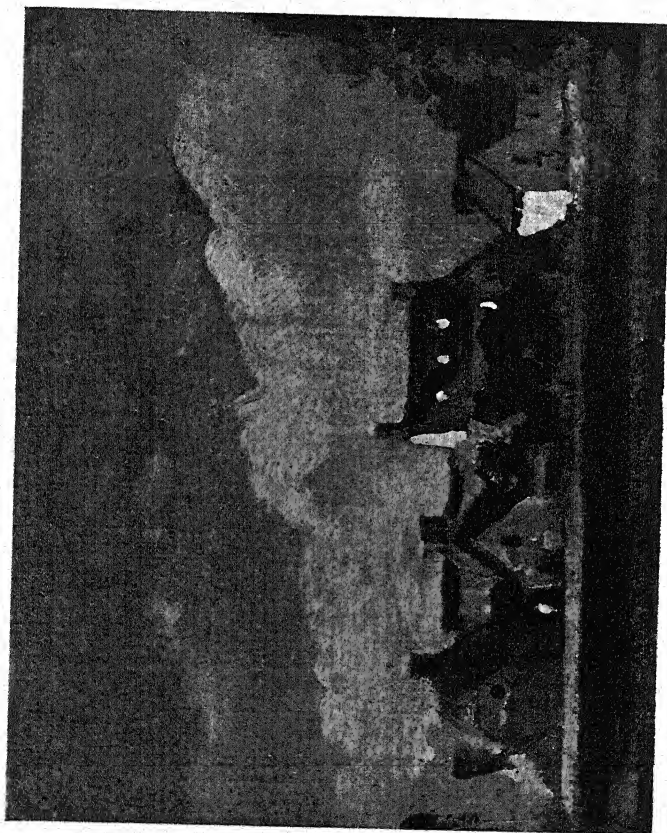


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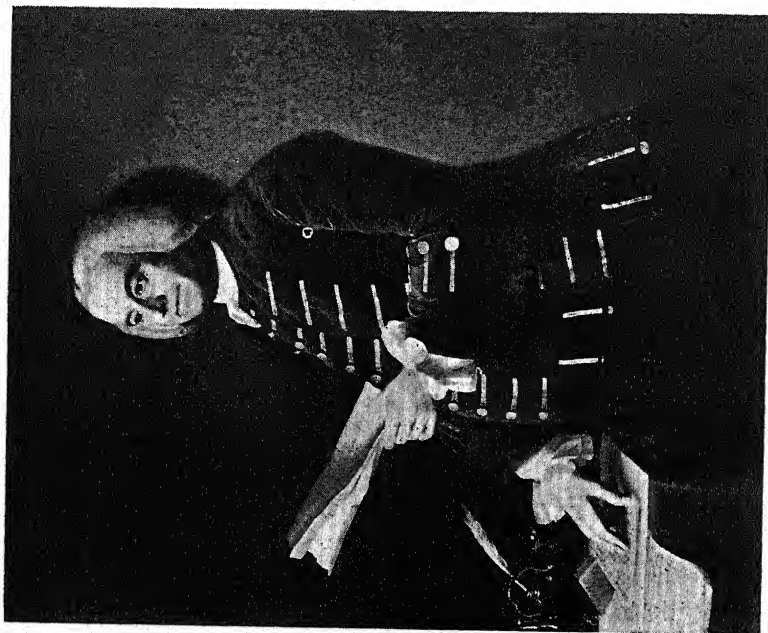
20



CONSTABLE 21



CONSTABLE



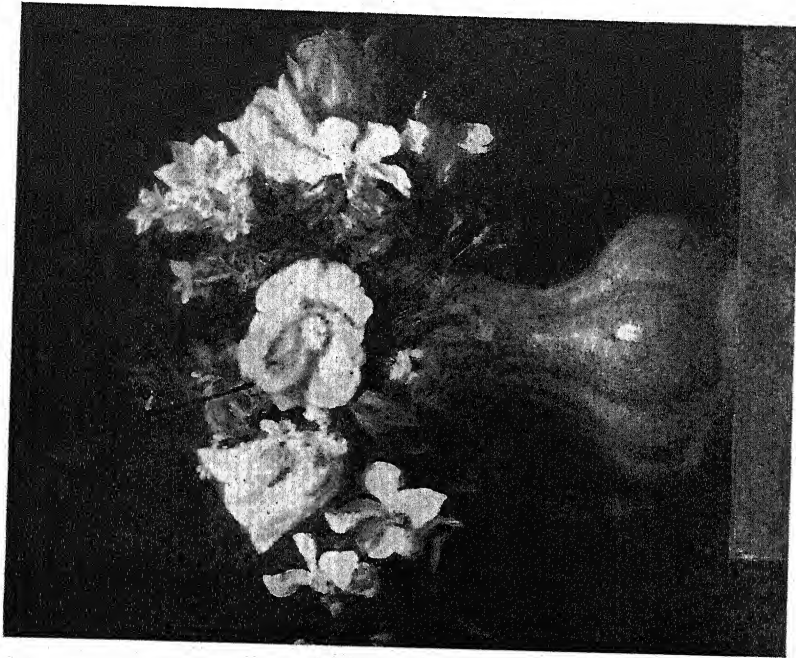
COPLEY

22



COPLEY

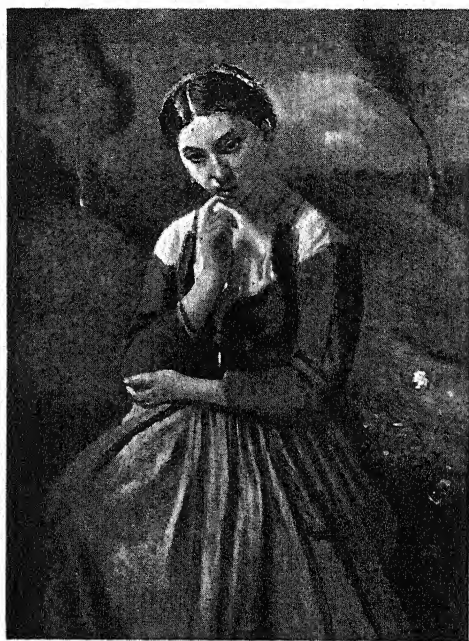
23



FANTIN-LATOUR



COURBET



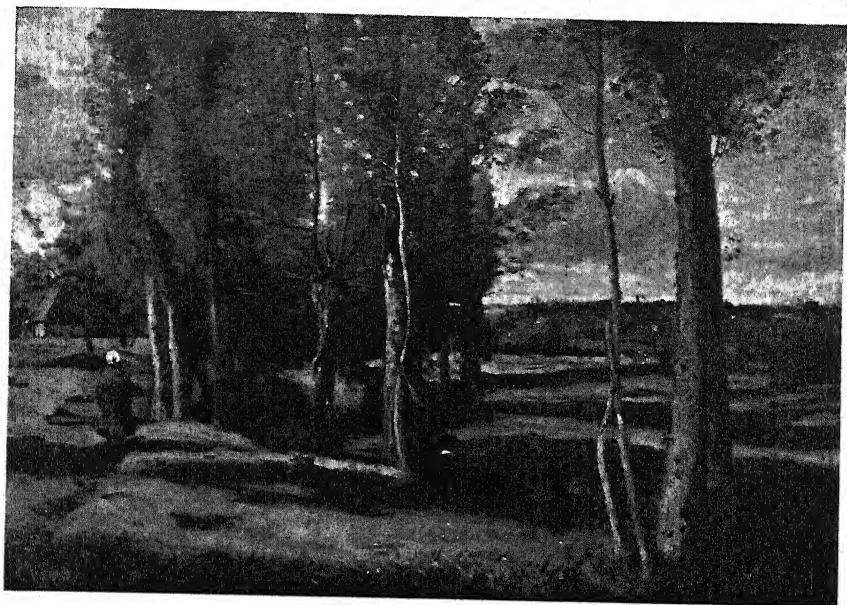
COROT

26



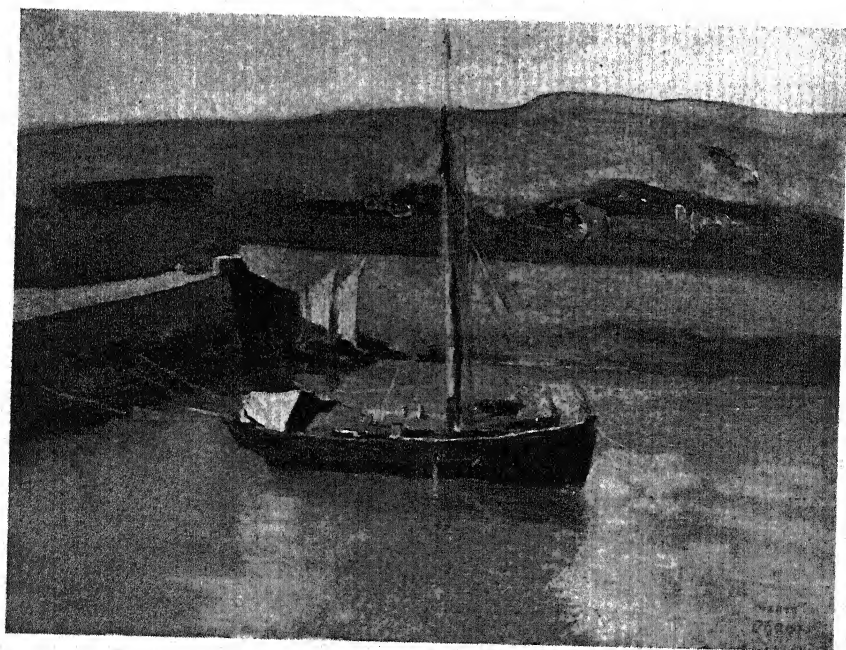
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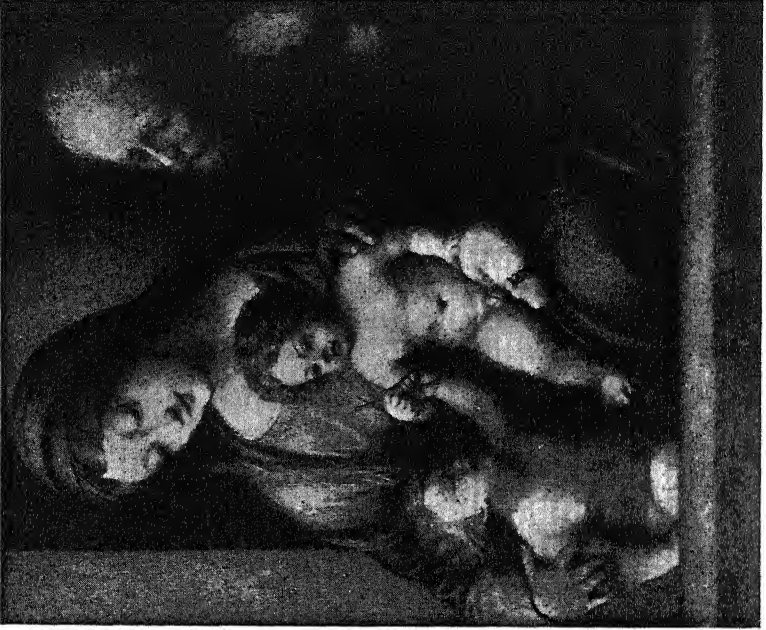
COROT

27



COROT

25



CORREGGIO

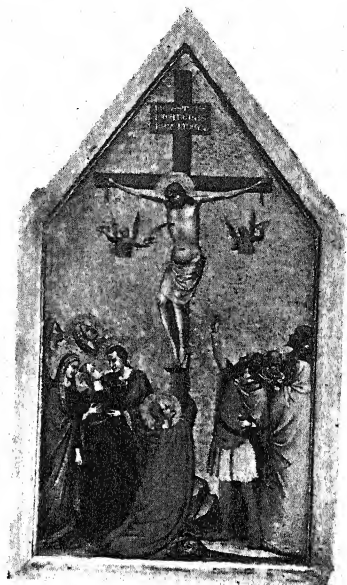


GREEK SCHOOL



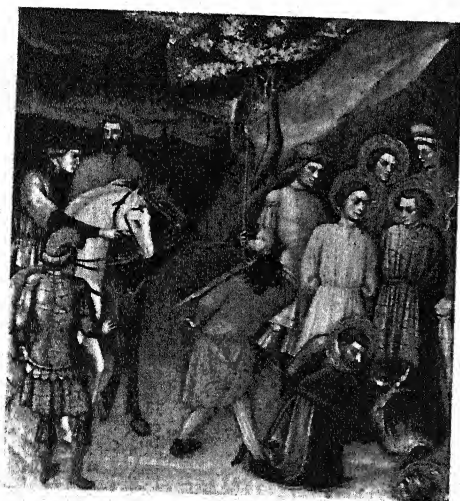
DADDI

31



DADDI

31



GIOVANNI DAL PONTE

52



GIOVANNI DAL PONTE

52



DEGAS

32



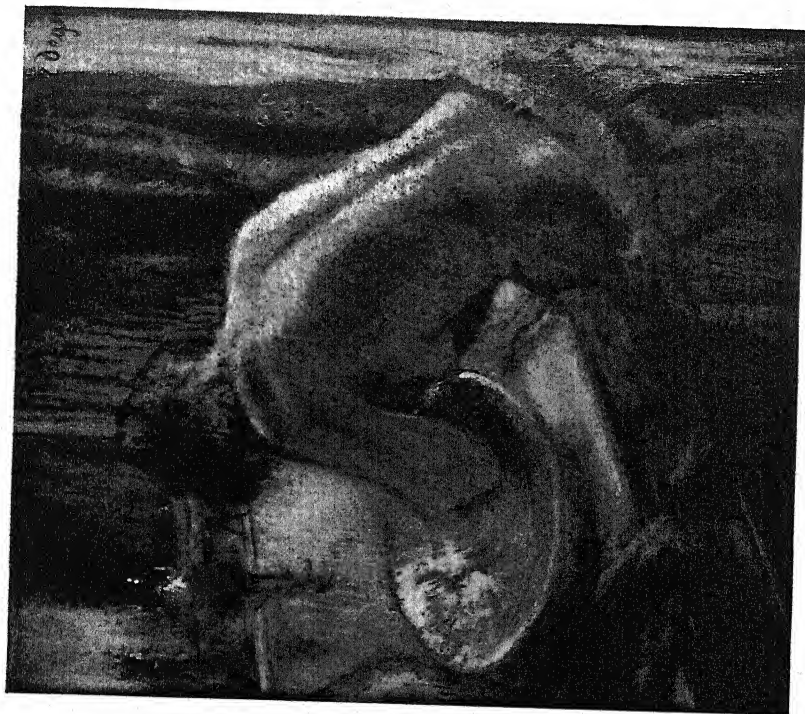
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36



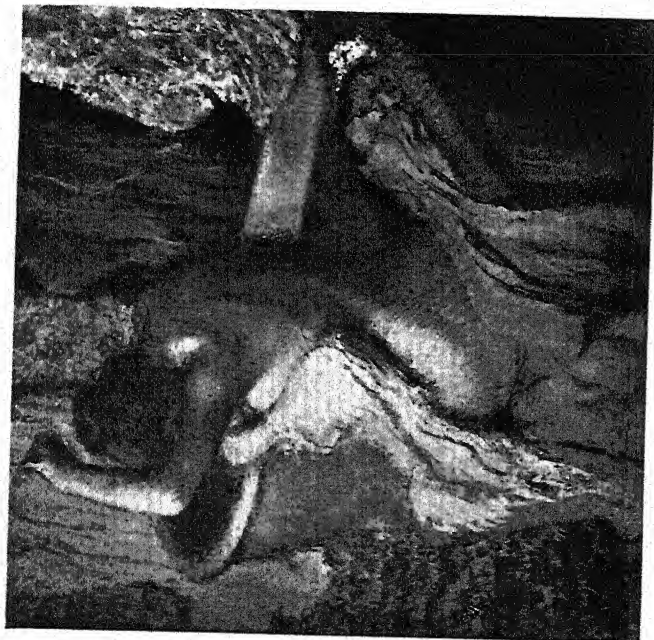
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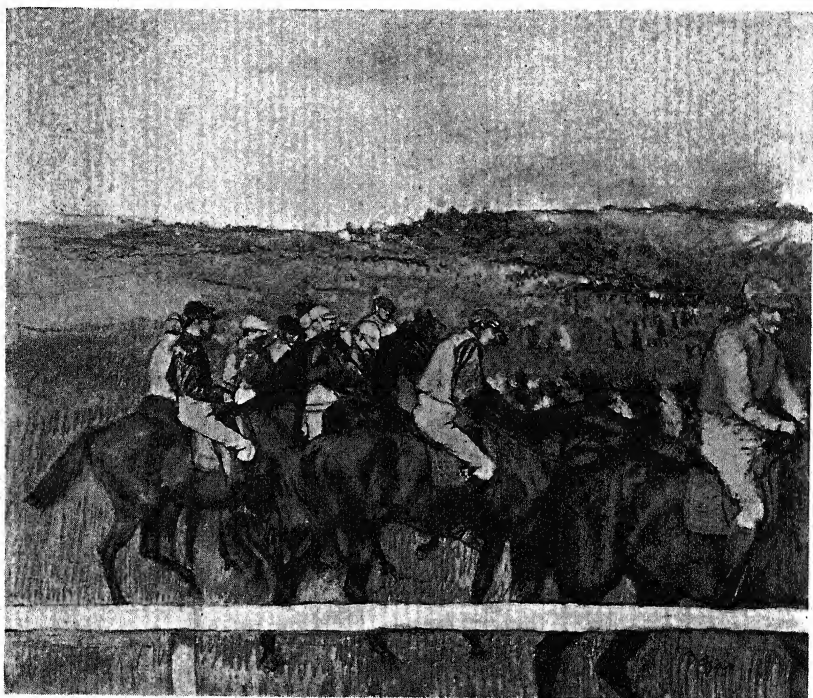
DEGAS

38



DEGAS

39



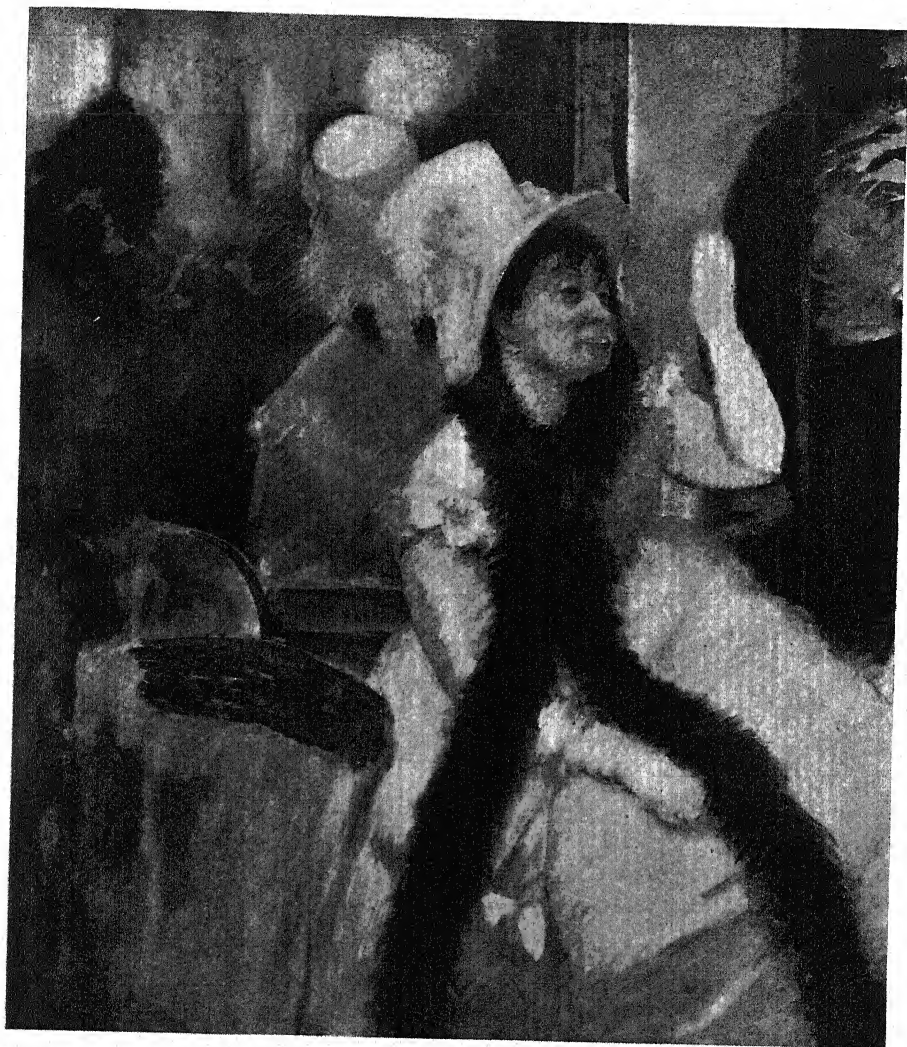
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33



DEGAS

34



DEGAS



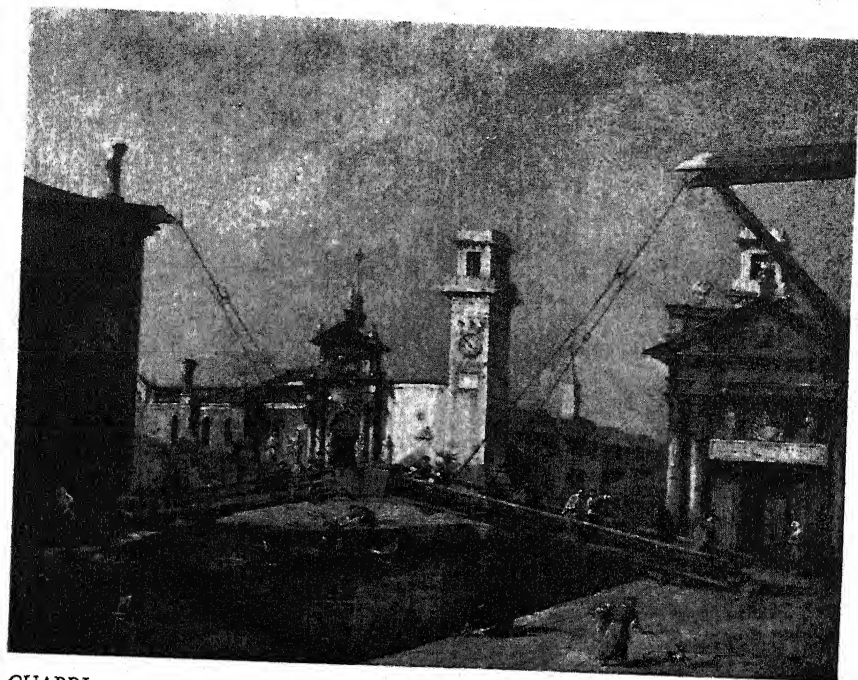
FLINCK

44



VAN DYCK

40



GUARDI

64



FETTI



FRAGONARD



FRENCH SCHOOL



46

FRANCESCO DI GIORGIO

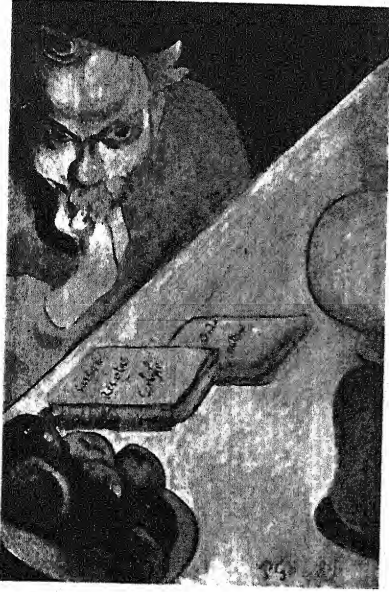


43

FLEMISH SCHOOL

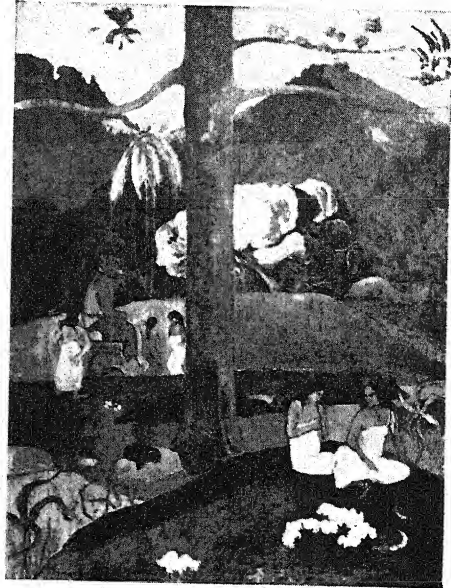


GAINSBOROUGH



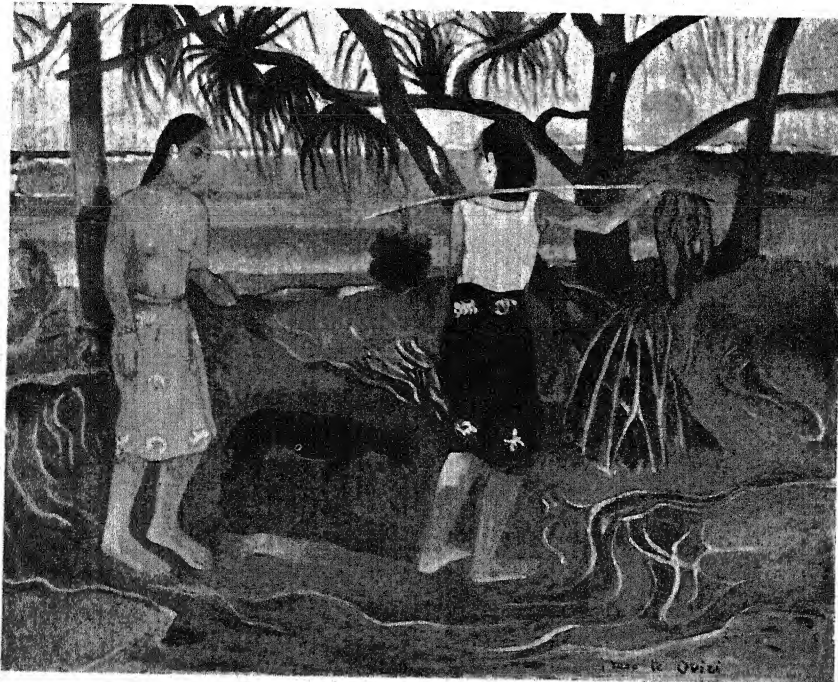
GAUGUIN

49



GAUGUIN

51



GAUGUIN

50



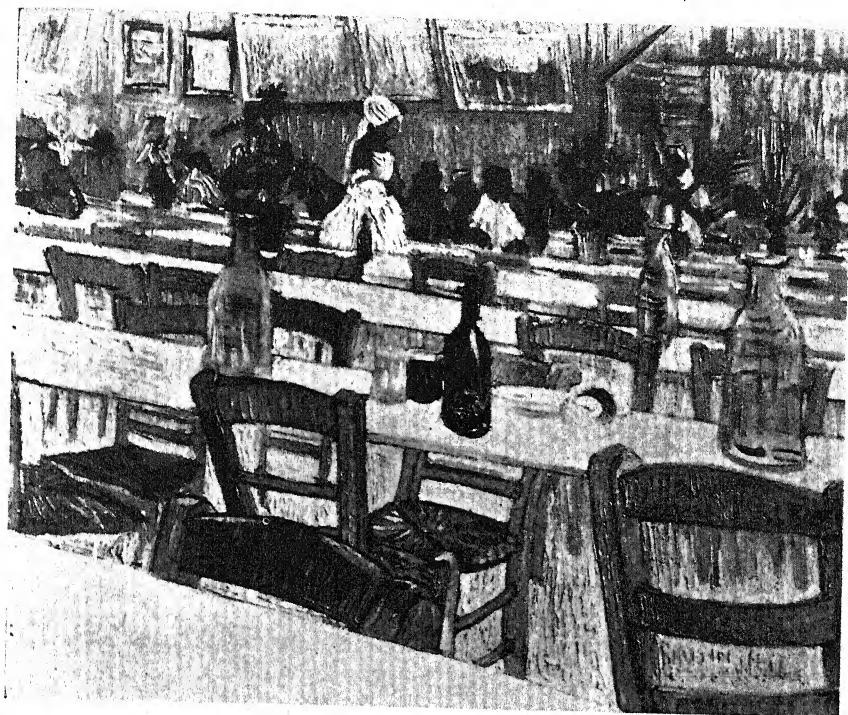
VAN GOGH

58



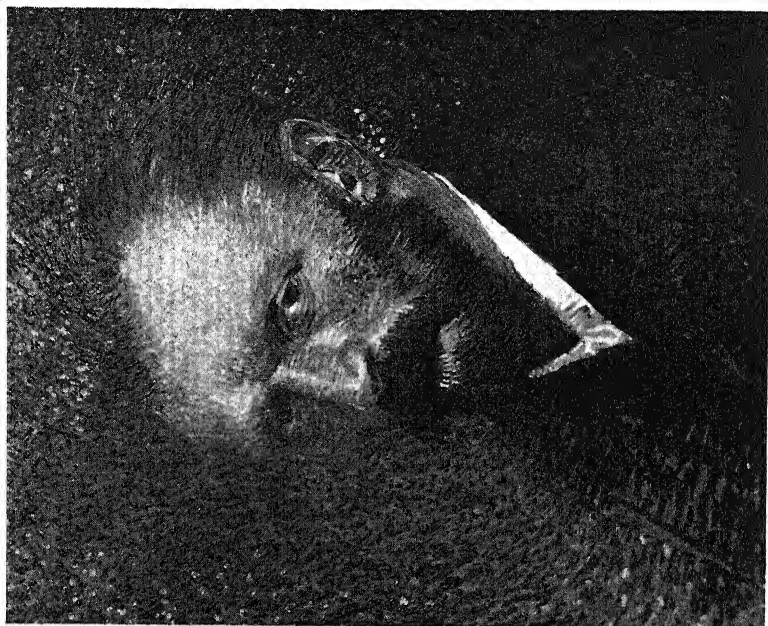
VAN GOGH

57



VAN GOGH





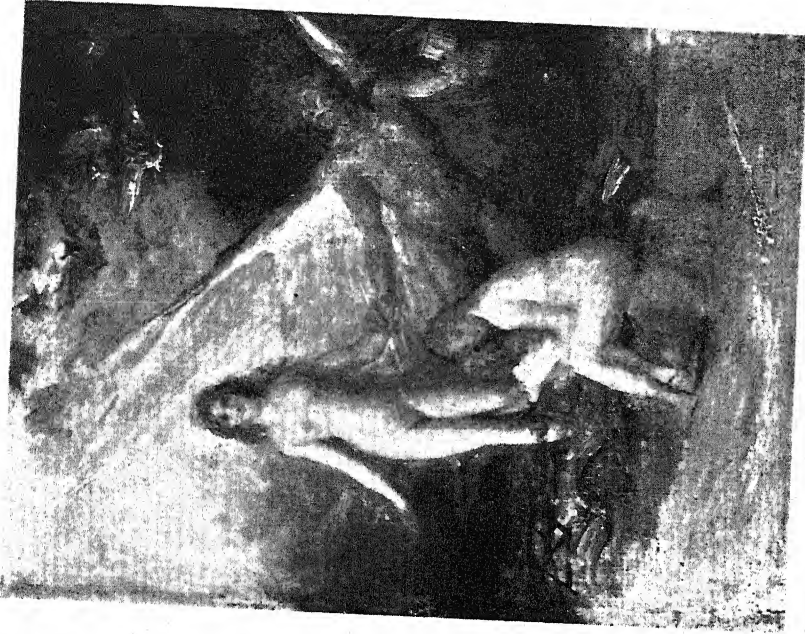
VAN GOGH

53



VAN GOGH

54



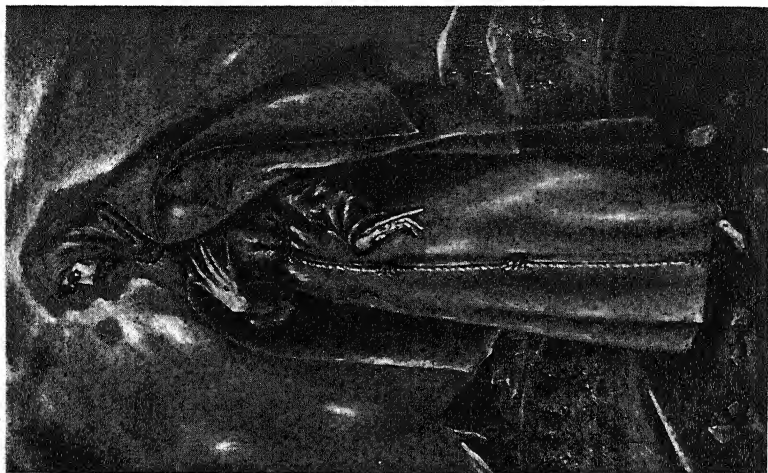
60

GOYA



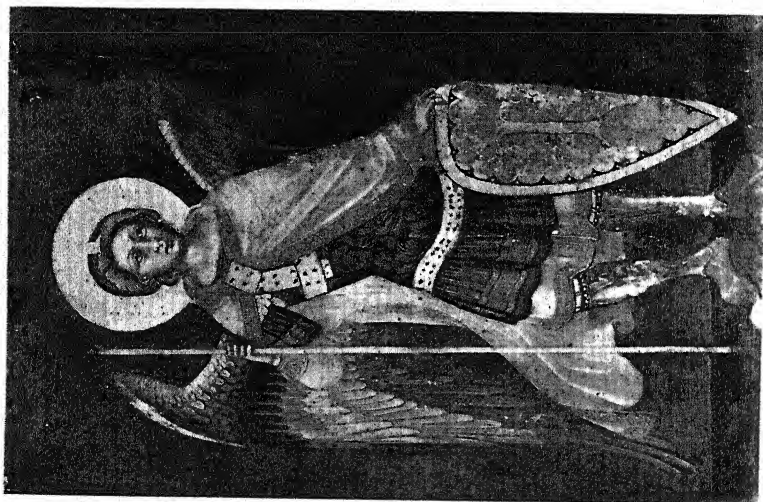
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GOYA



61

EL GRECO

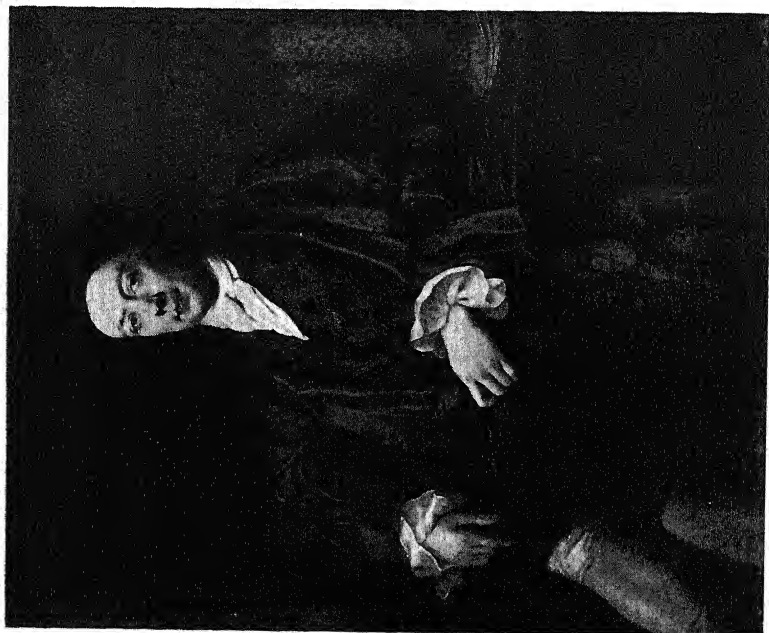


65

GUARIENTO



EL GRECO



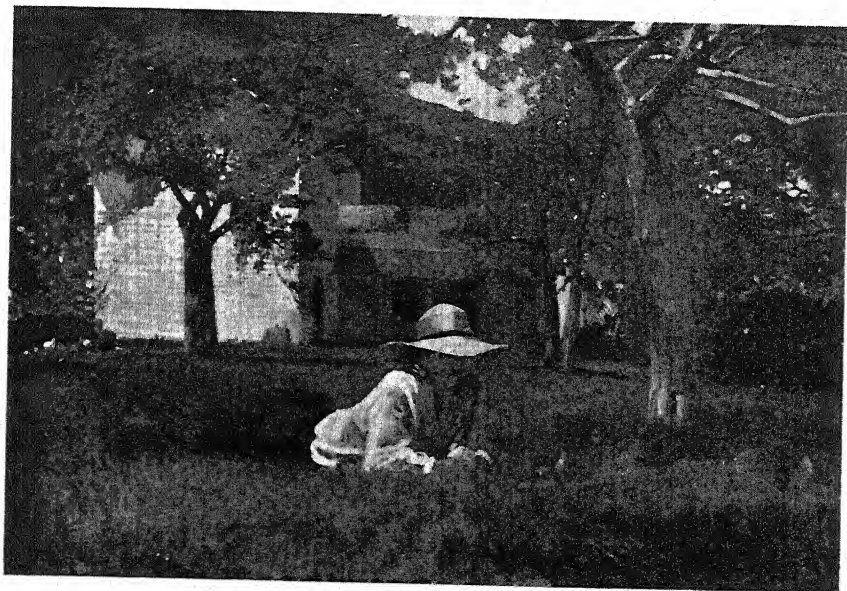
HOGARTH

66



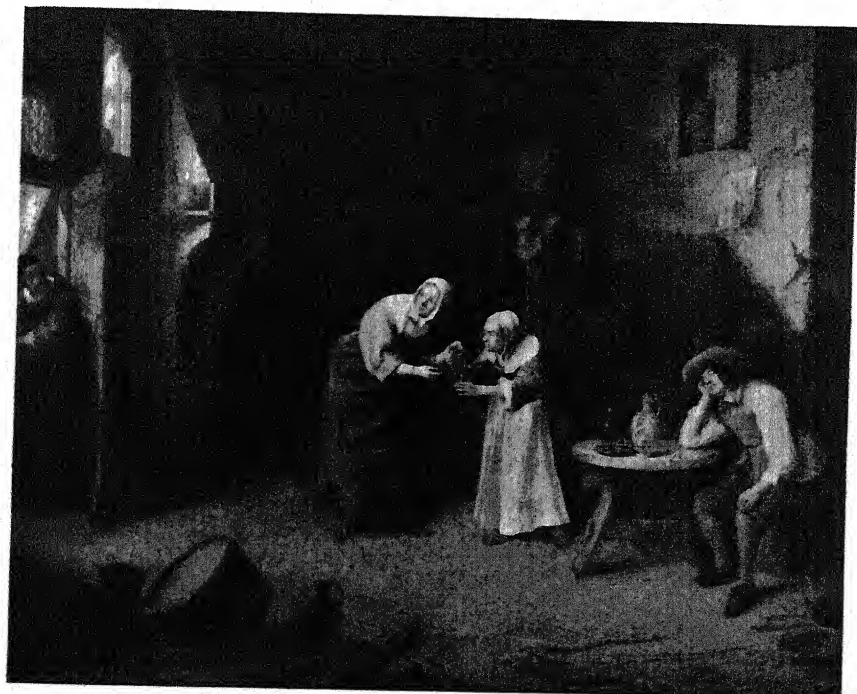
LARGILLIÈRE

69



HOMER

67



DE HOOCH

68



132

TOULOUSE-LAUTREC



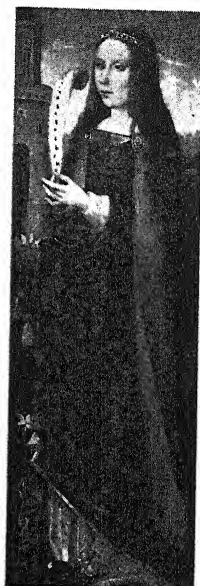
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LAWRENCE



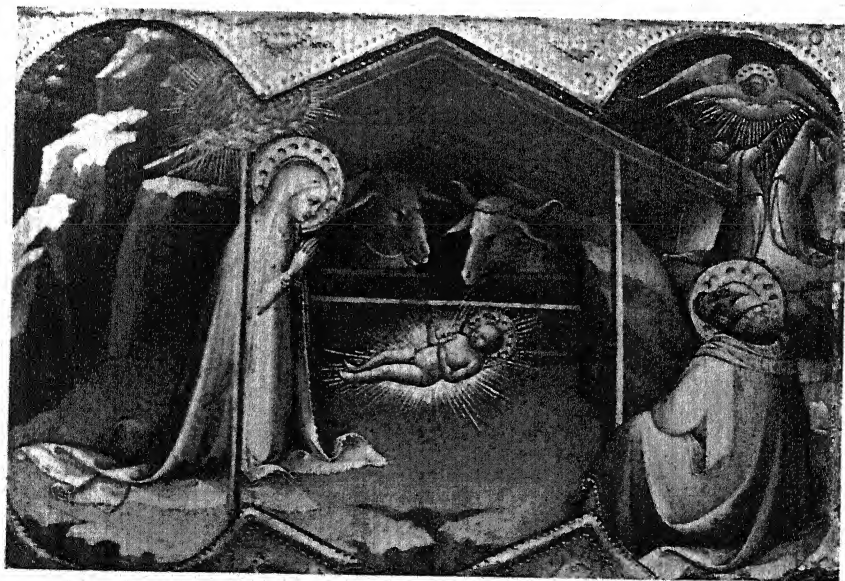
MASTER OF FRANKFORT

78



MASTER OF FRANKFORT

79



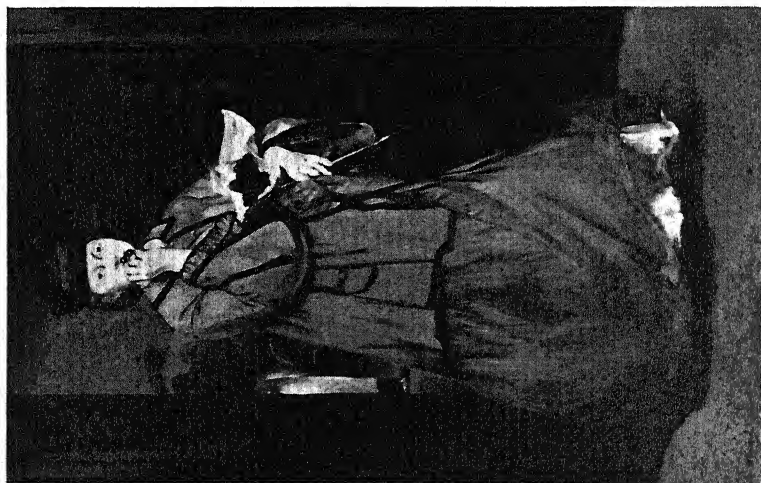
LORENZO MONACO

71



MANET

73



MANET

74



MANET

77



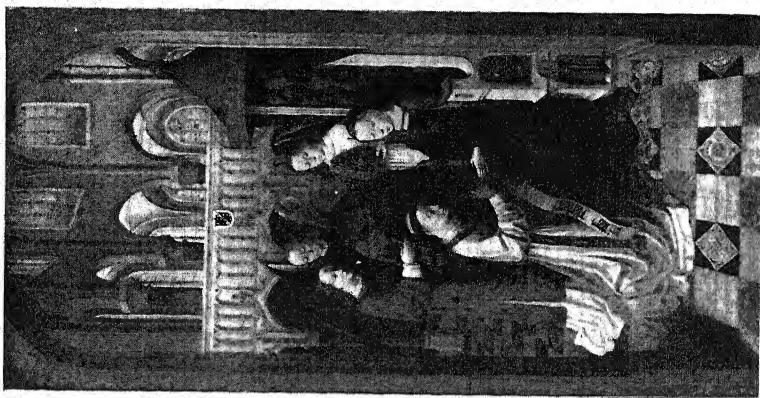
MANET

76



MANET

75



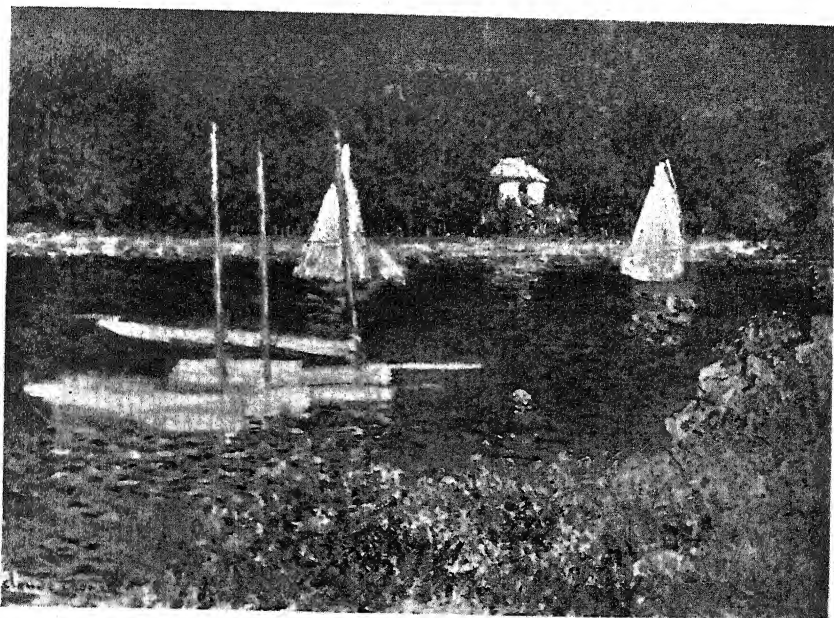
FOLLOWER OF MEMLING

80



PATINIR

90



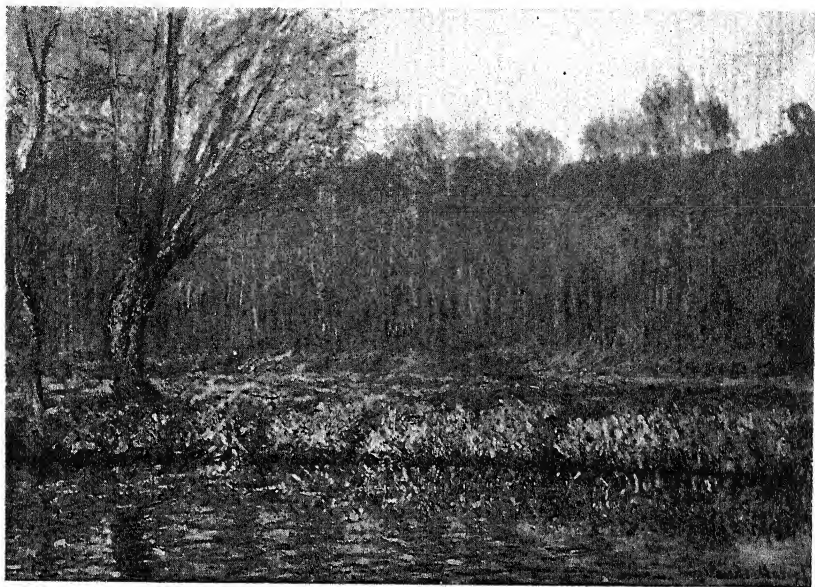
MONET

83



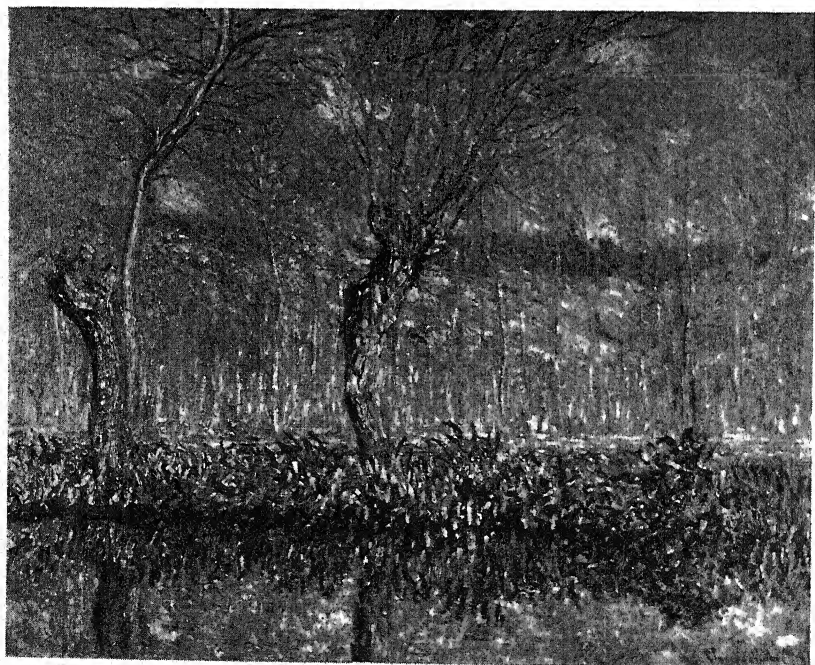
MONET

82



MONET

84



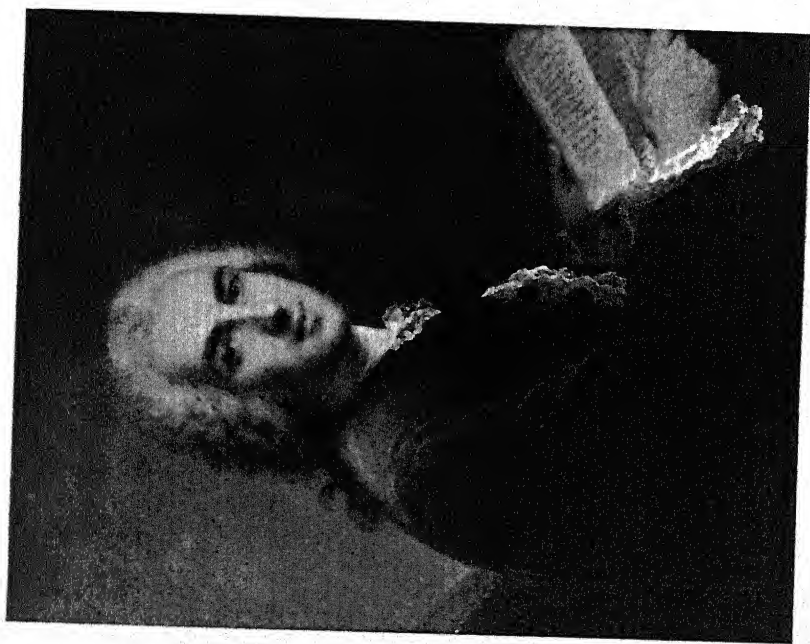
MONET

85



87

NATTIER



86

NATTIER



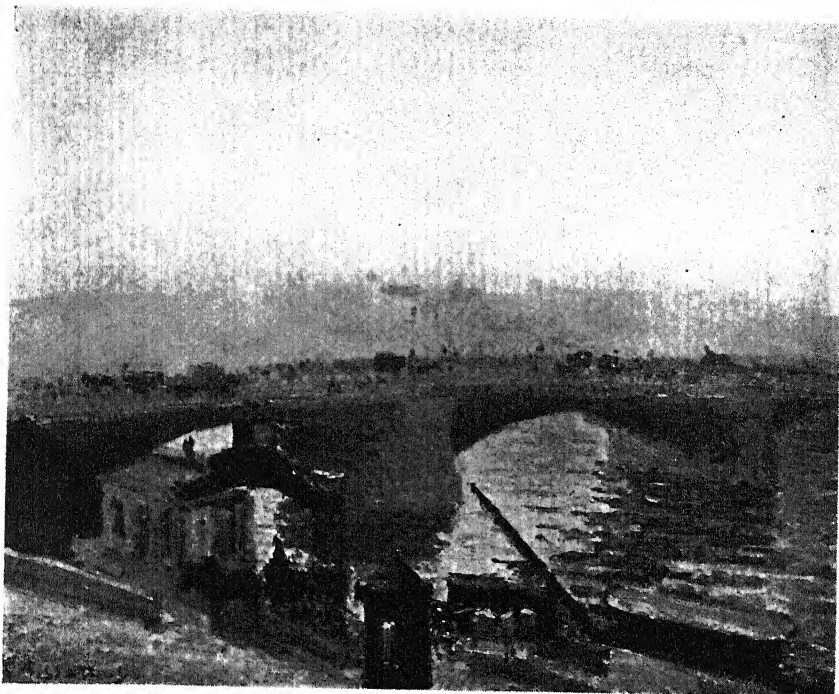
MILLET

81



PISSARRO

93



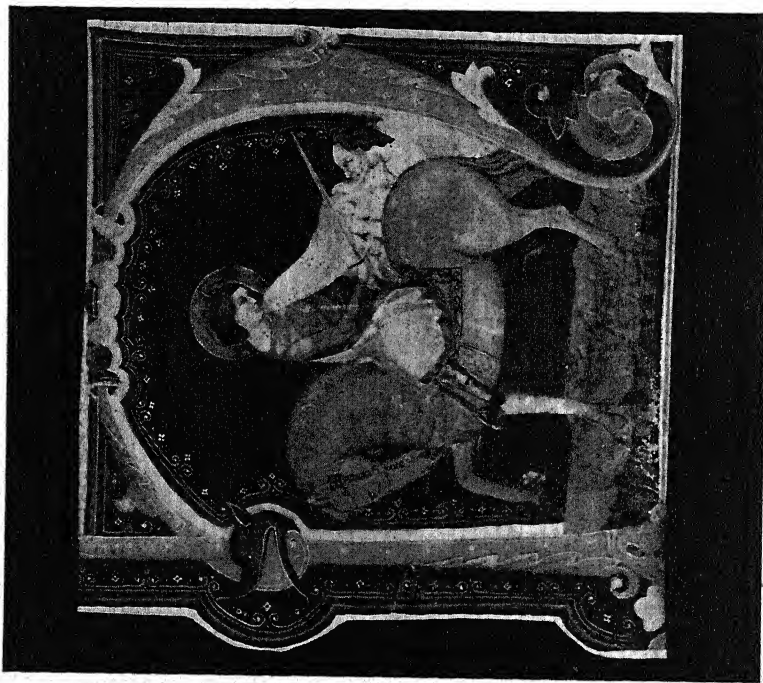
PISSARRO

94



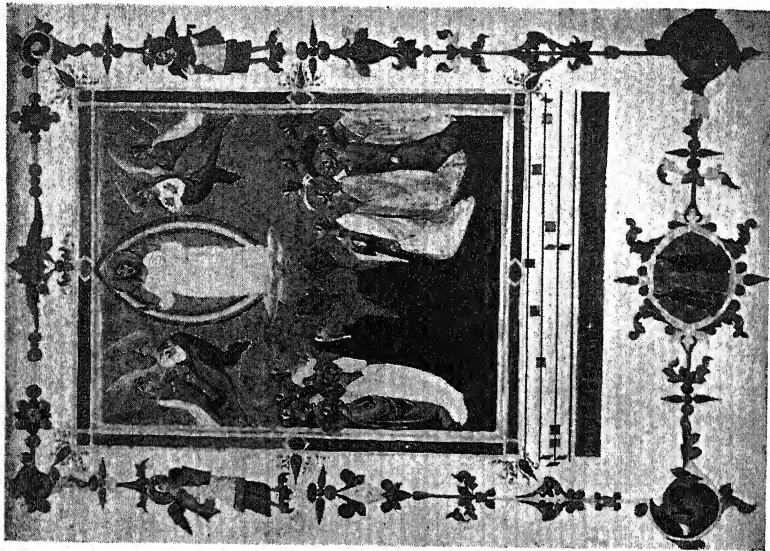
PISSARRO

92



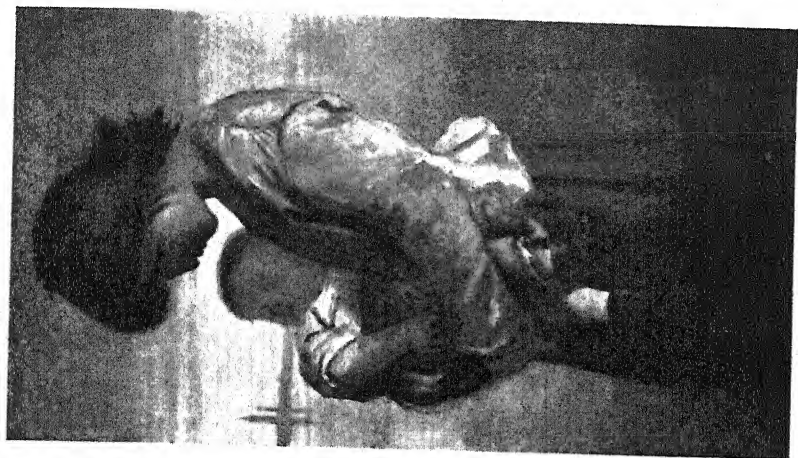
NORTH ITALIAN SCHOOL

88



WORKSHOP OF PACINO DI BONAGUIDA

89



95

PUVIS DE CHAVANNES



91

PIAZZETTA



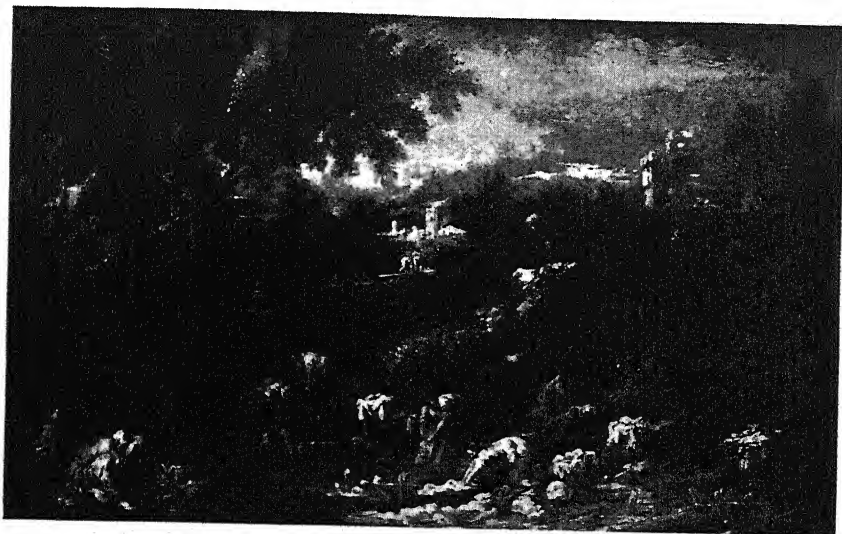
RAEBURN

96



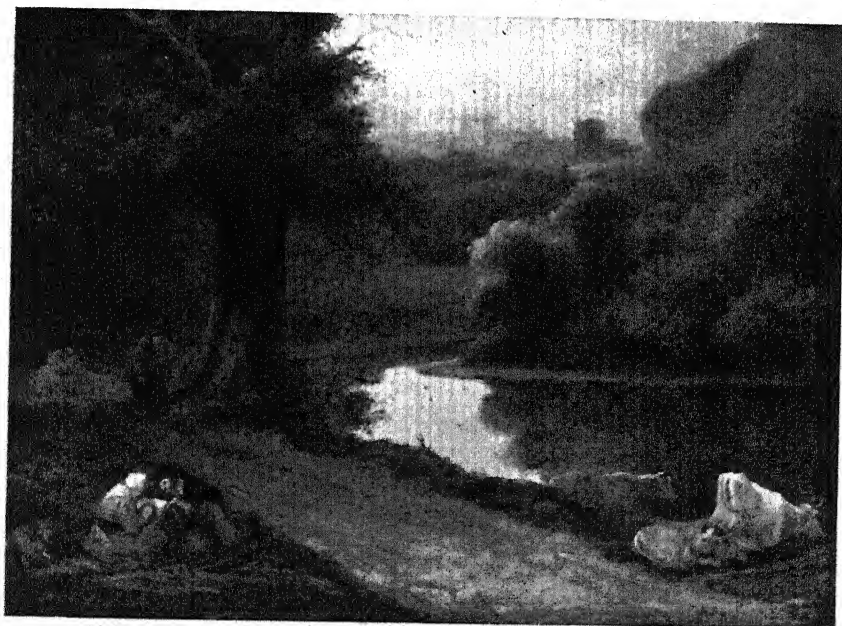
RAMSAY

97



MAGNASCO

72



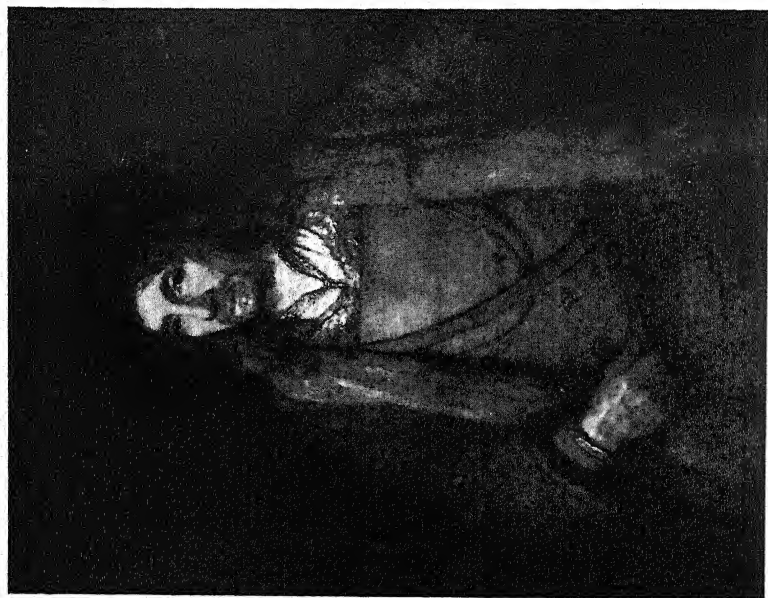
REMBRANDT

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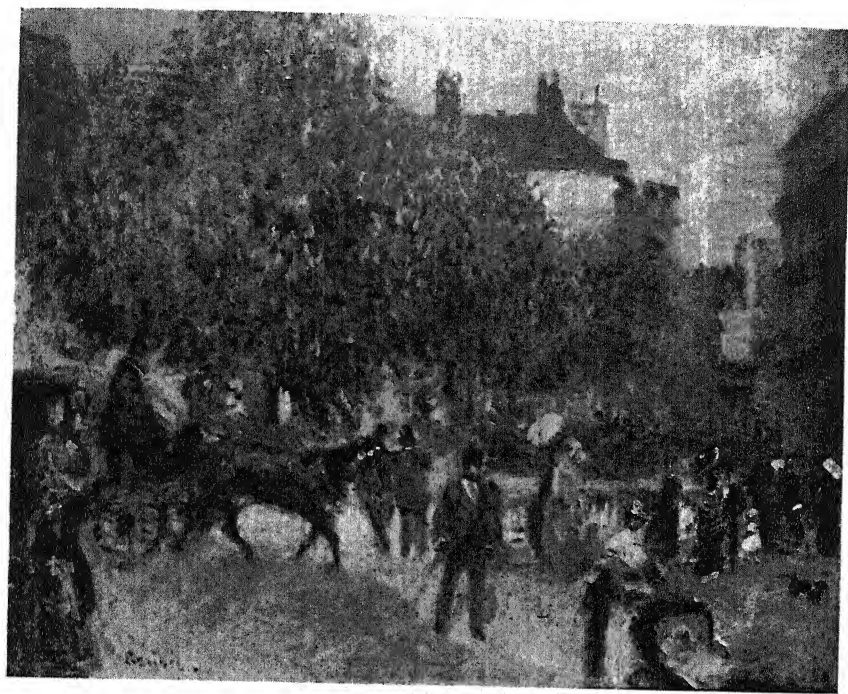
REMBRANDT

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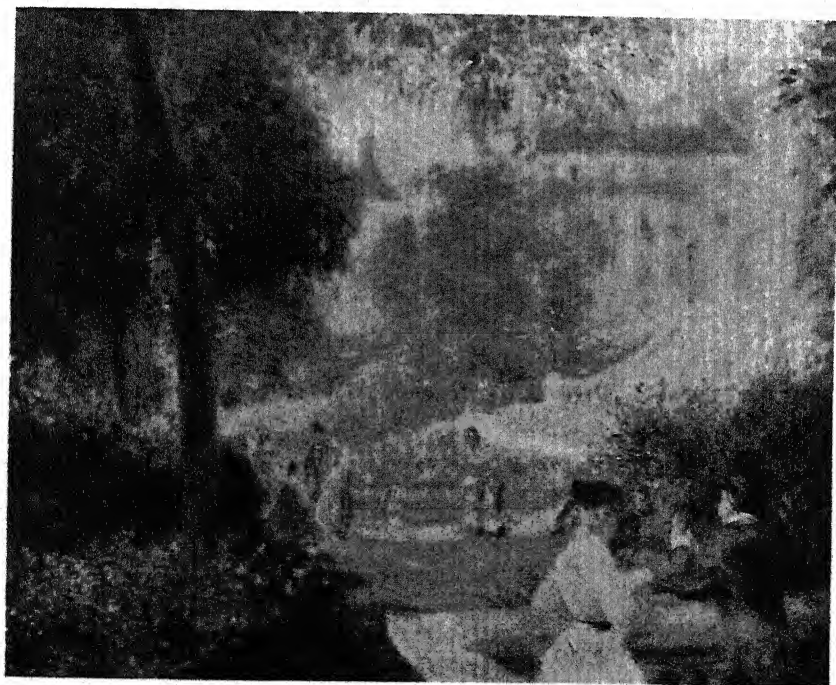
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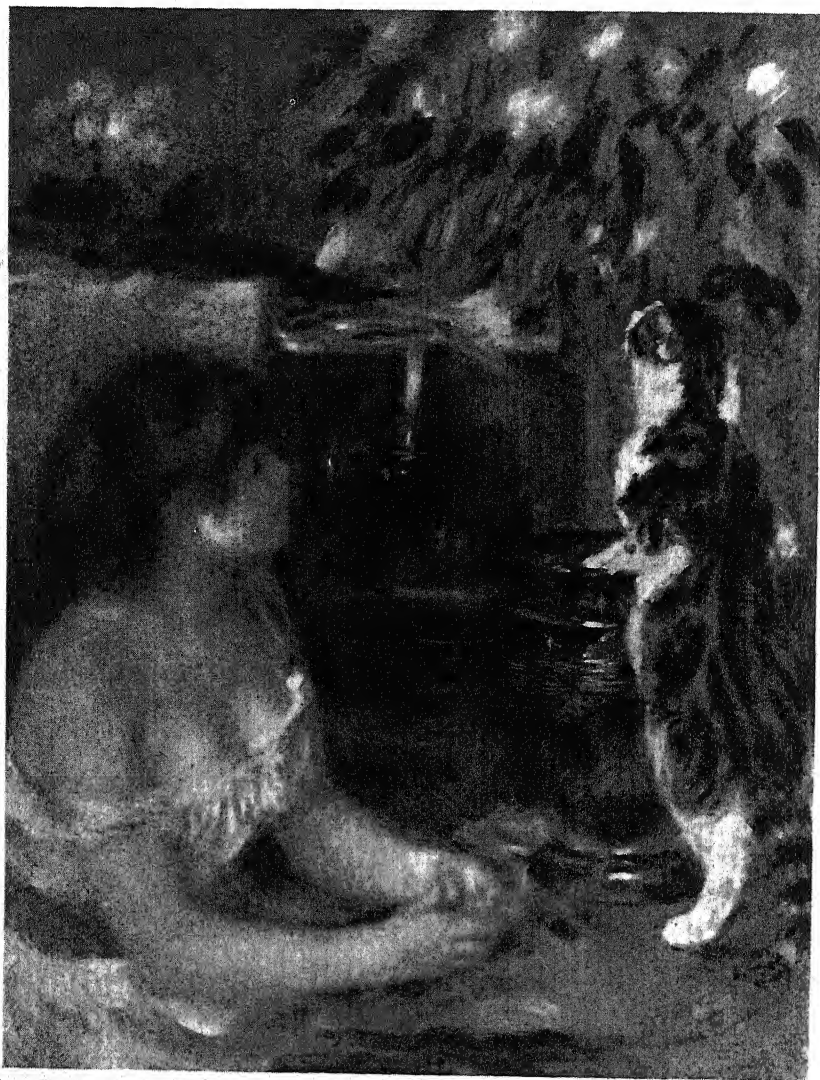
RENOIR

102



RENOIR

104



RENOIR



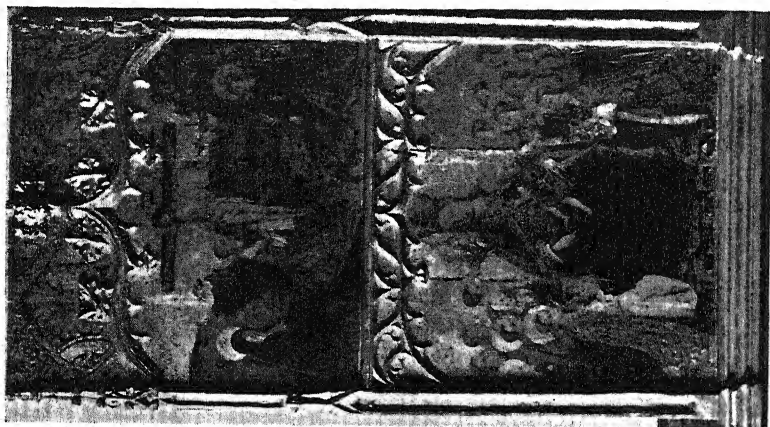
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101



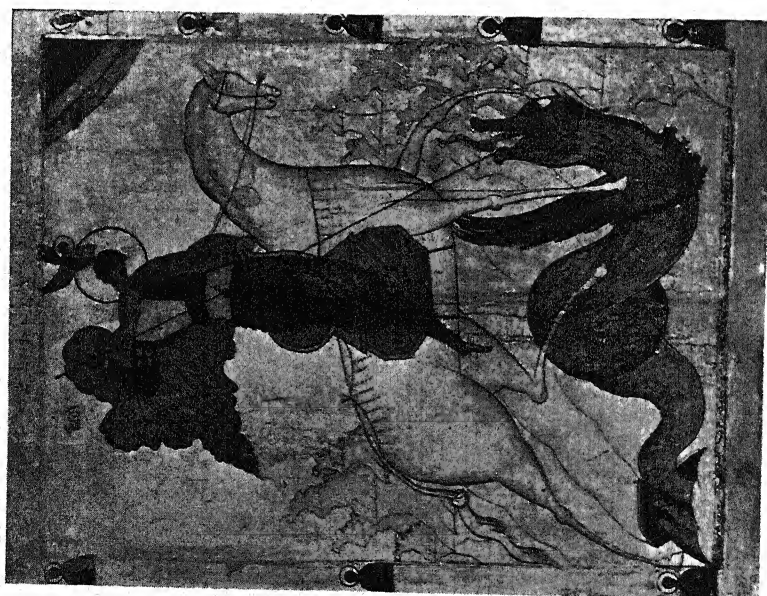
RENOIR

105



REXACH

107



RUSSIAN SCHOOL

119



108

REYNOLDS



110

RIBERA



REYNOLDS

109



RIGAUD

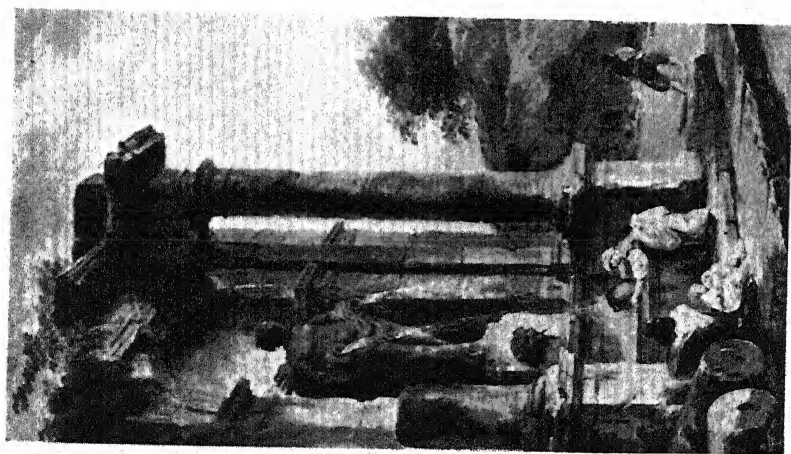
III

112



ROBERT

113



ROBERT



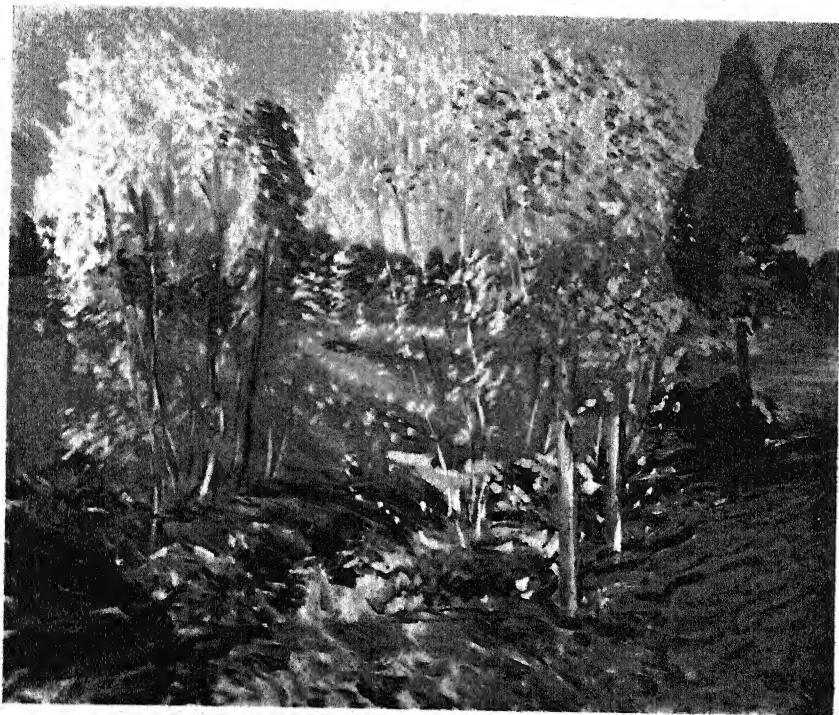
ROMNEY

115



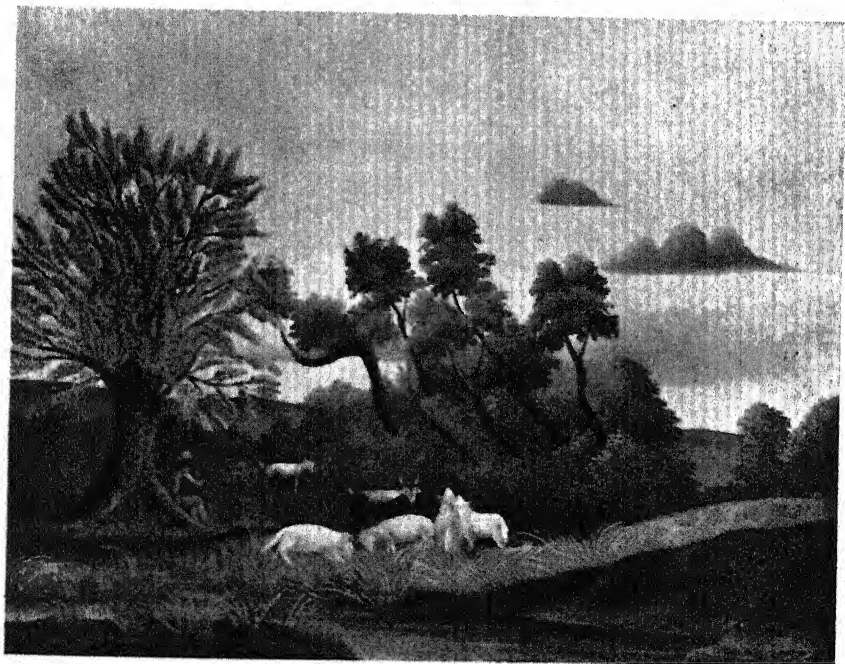
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114



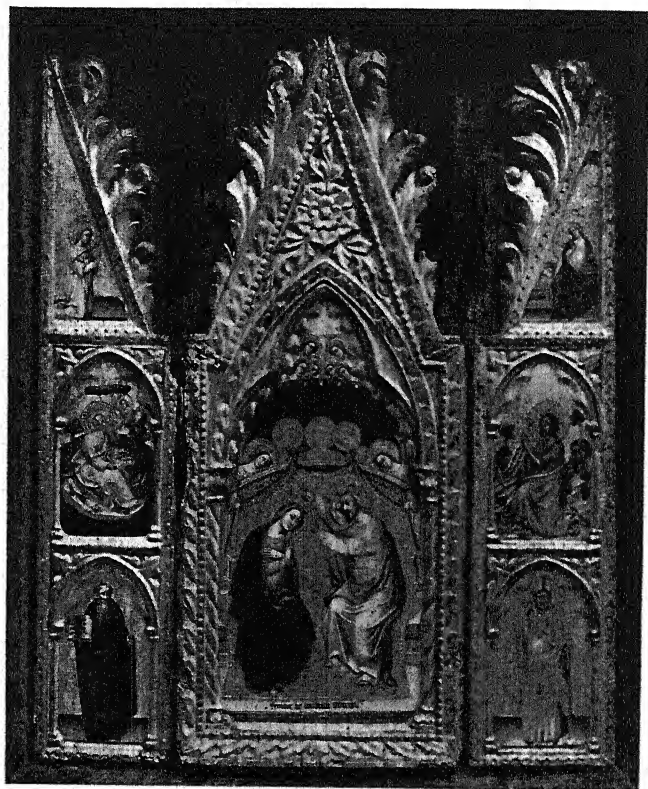
SARGENT

121



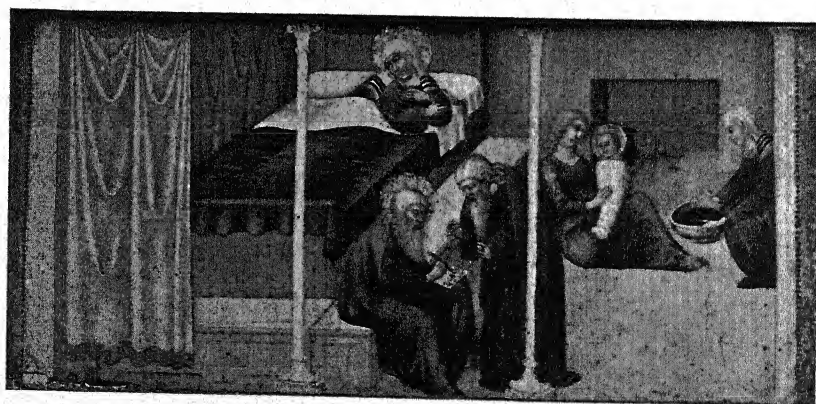
HENRI ROUSSEAU

117



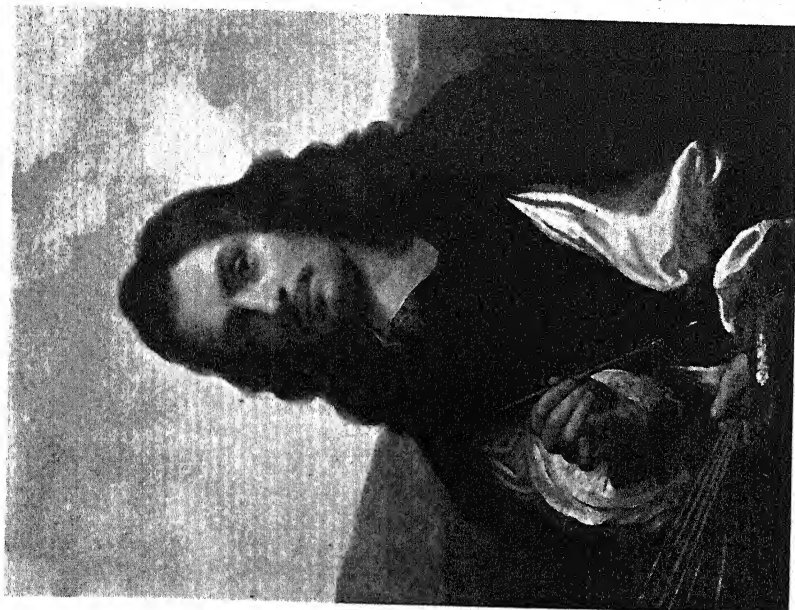
SIMONE DA BOLOGNA

123



SANO DI PIETRO

120



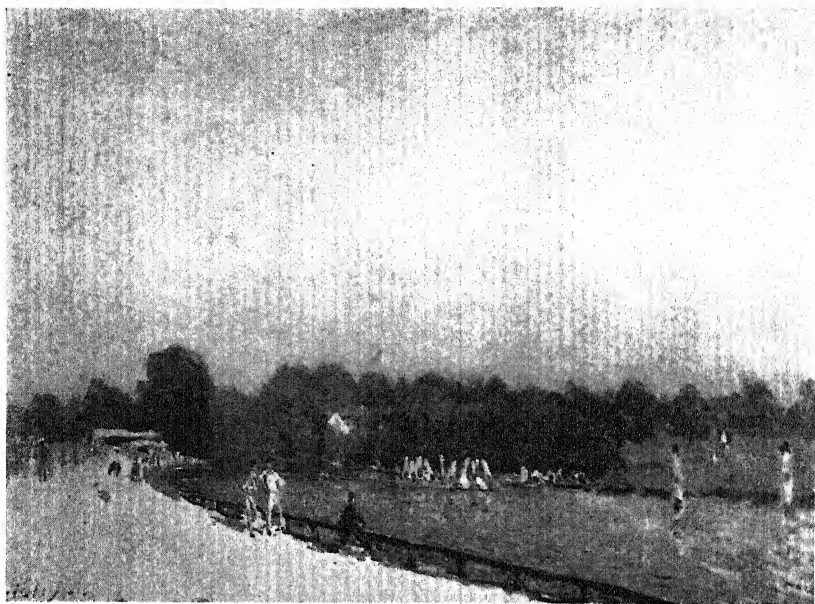
SWEETS

129



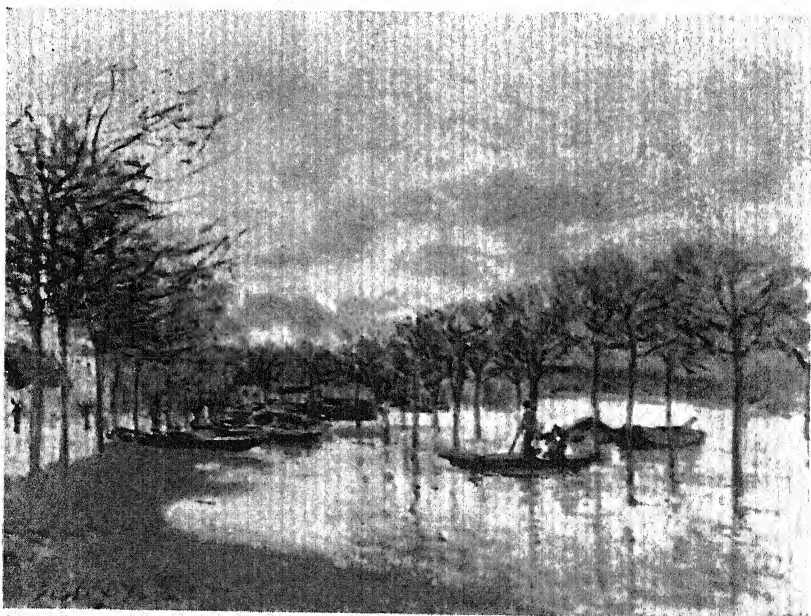
SARGENT

122



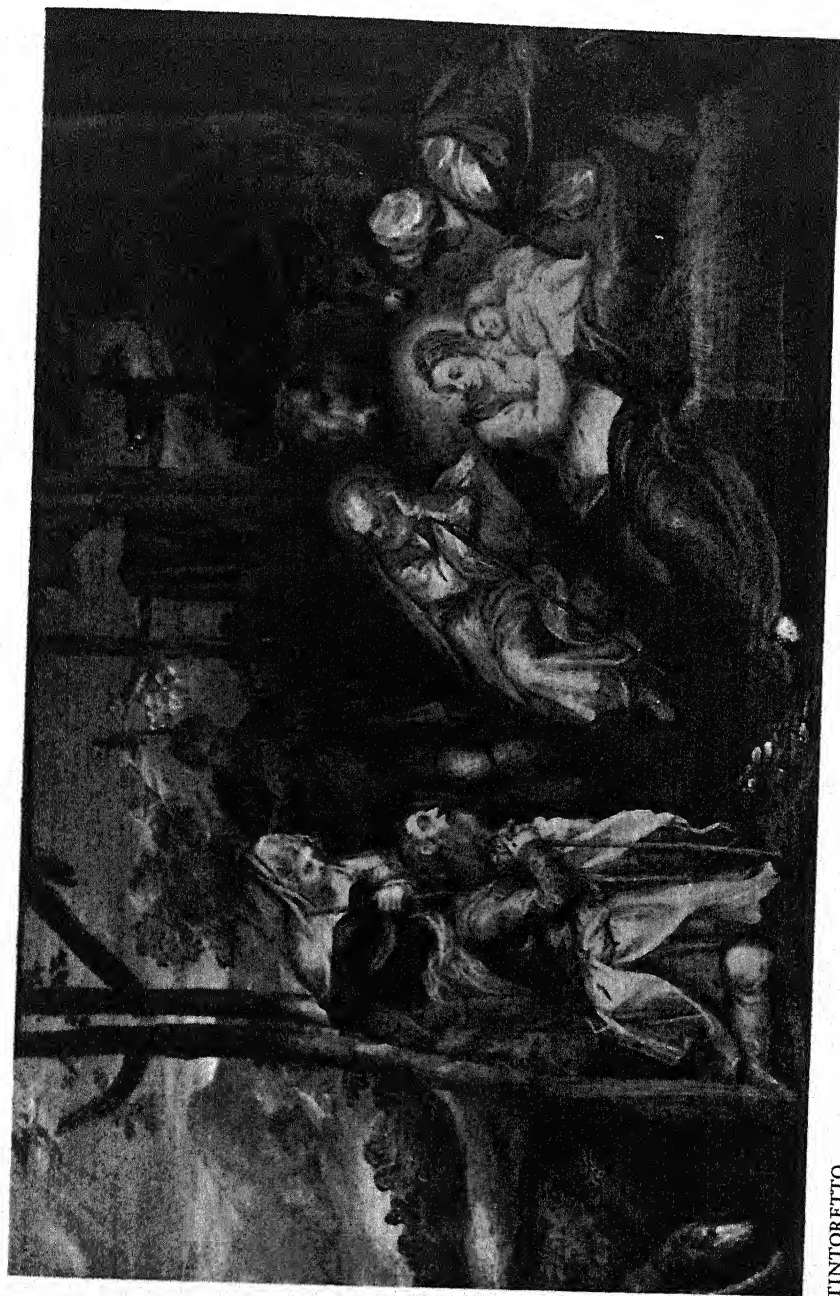
SISLEY

124



SISLEY

125

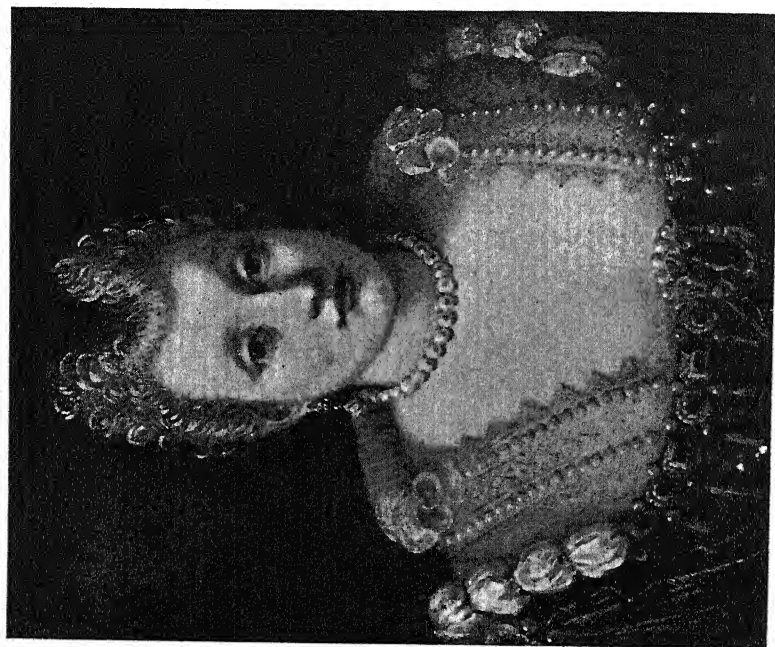


TINTORETTO



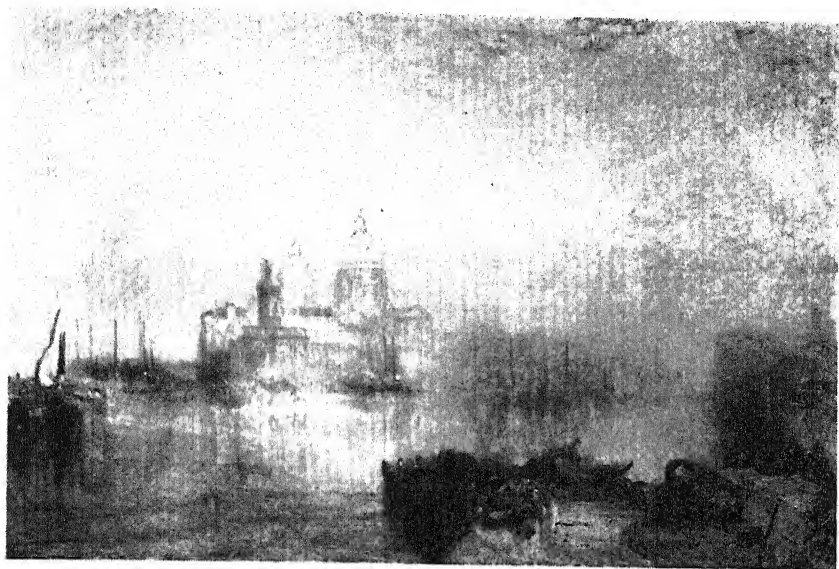
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131



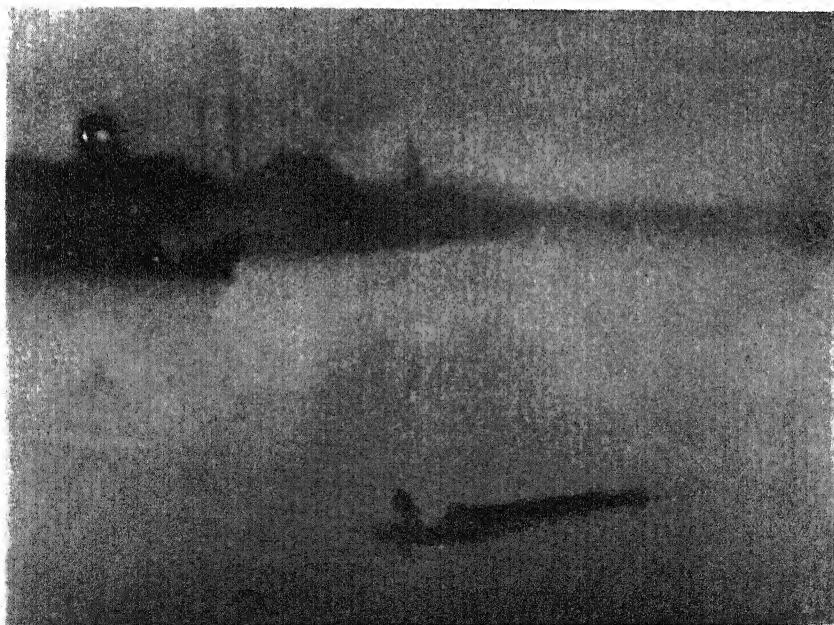
VERONESE

137



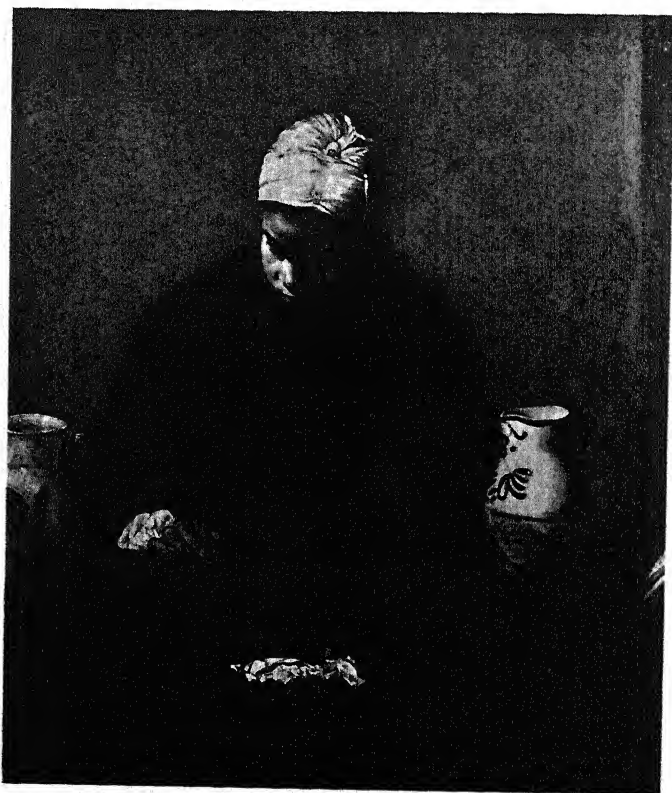
TURNER

133



WHISTLER

139



VELAZQUEZ

135



VELAZQUEZ

136



118

RUBENS



138

WATTEAU



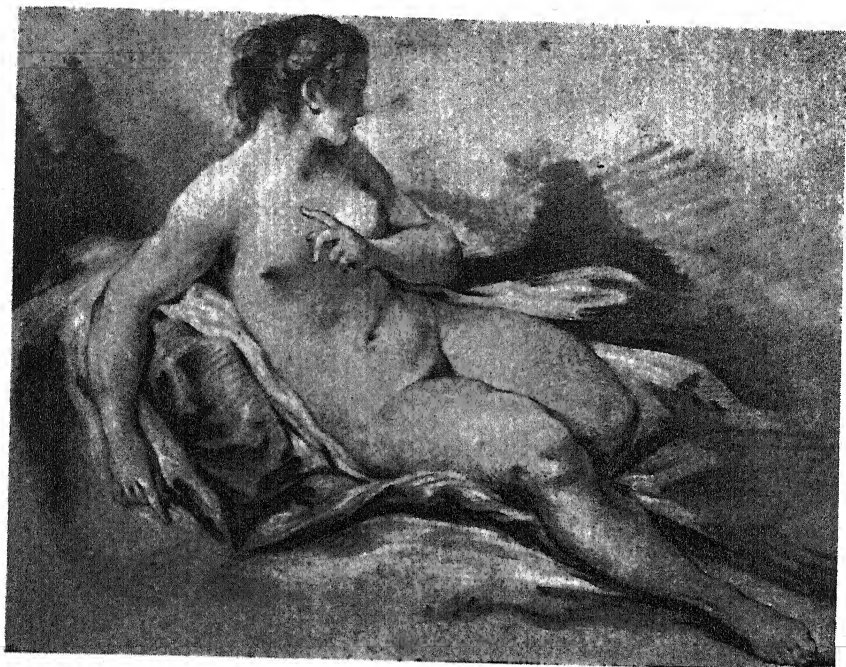
BREU

144



ANONYMOUS

140



BOUCHER

143



BROSAMER

145



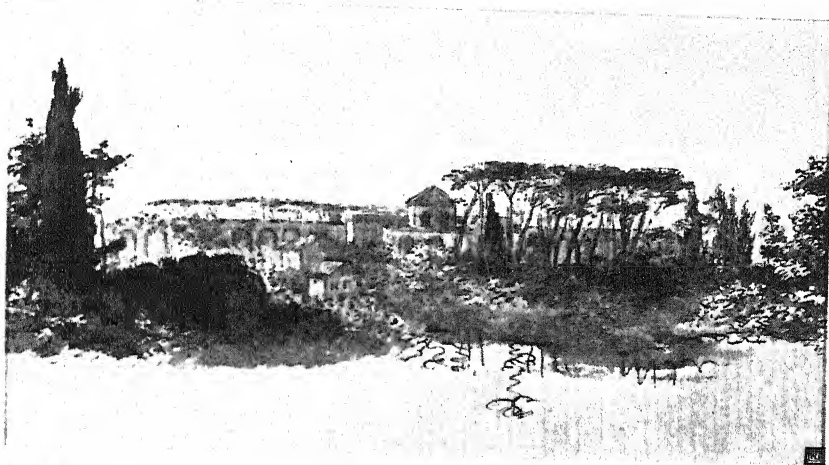
162

P. DUMOUSTIER L'ONCLE



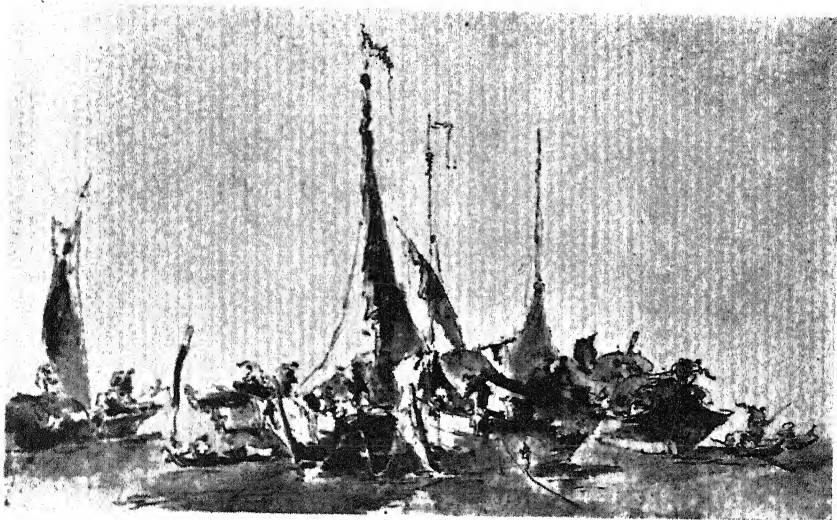
150

F. CLOUET



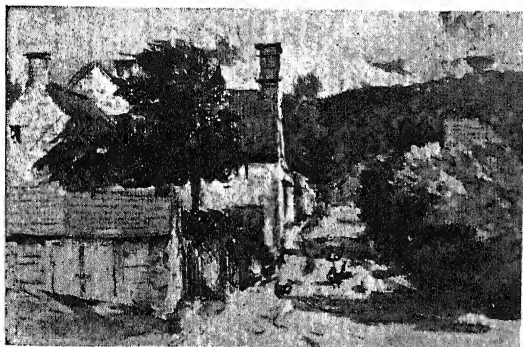
CLAUDE

I49



GUARDI

I70



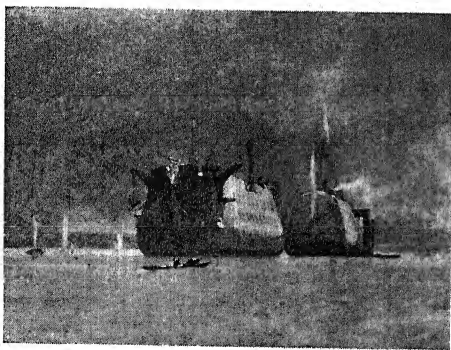
COX

155



COTMAN

152



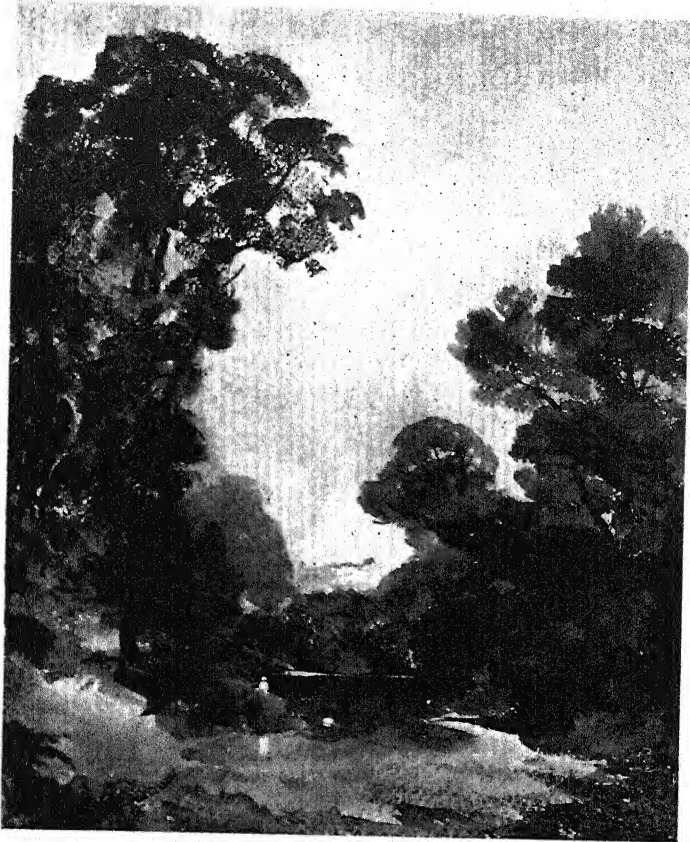
COTMAN

153



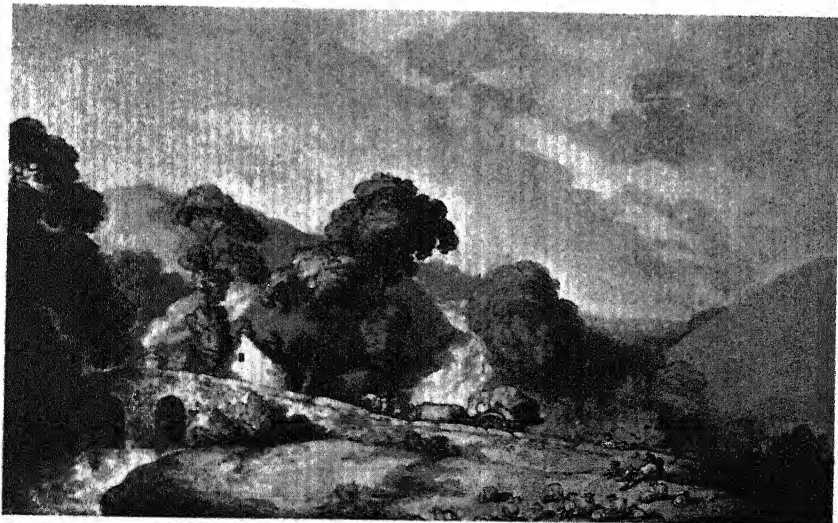
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154



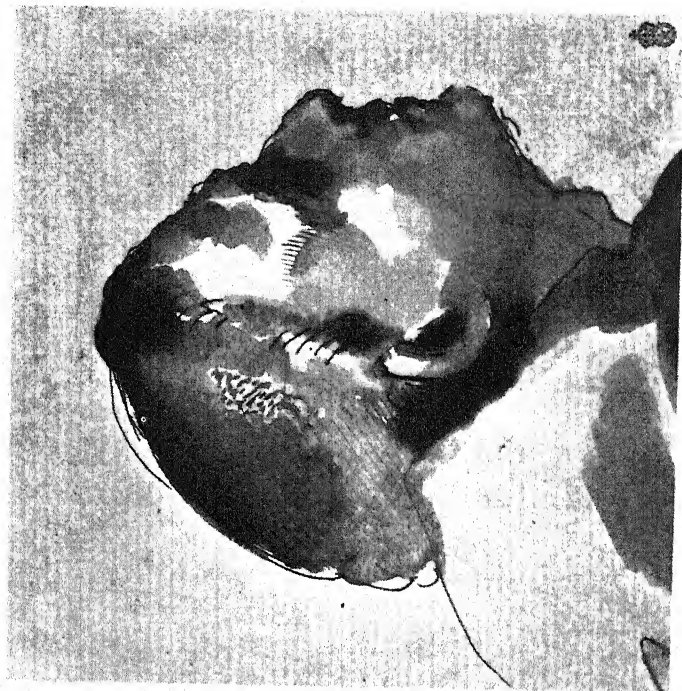
DE WINT

161



ROWLANDSON

202



172

GUERCINO



151

CORREGGIO



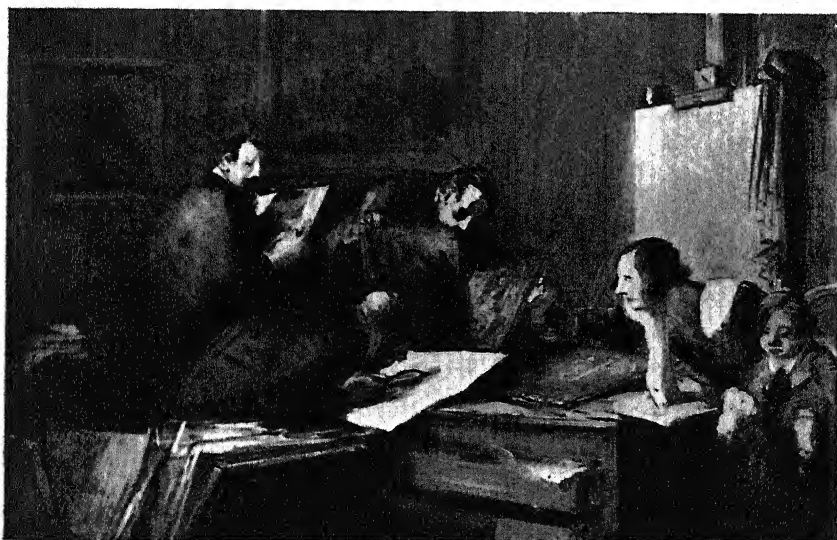
CÉZANNE

148



DELACROIX

159



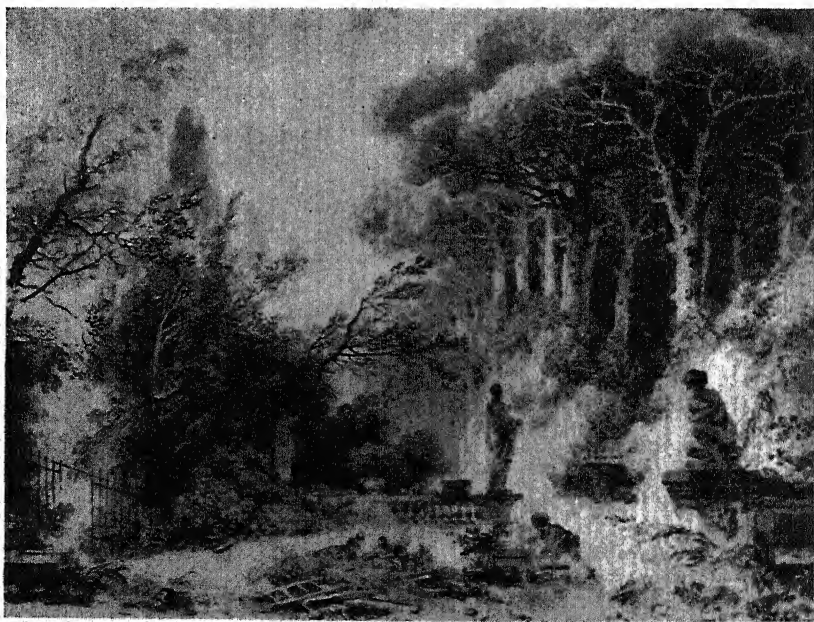
FORAIN

163



FRAGONARD

164



FRAGONARD

165



GUYS

I73



GUYS

I74



GUYS

176



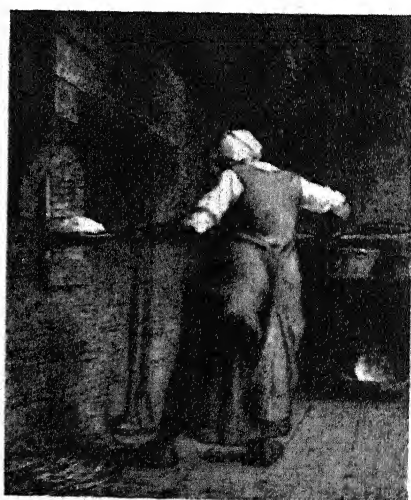
C. VISSCHER

218



GUARDI

171



J. F. MILLET

191



HOLBEIN II.

178



REMBRANDT

199



LAGNEAU

185



GAUGUIN

167



L. G. MOREAU

192



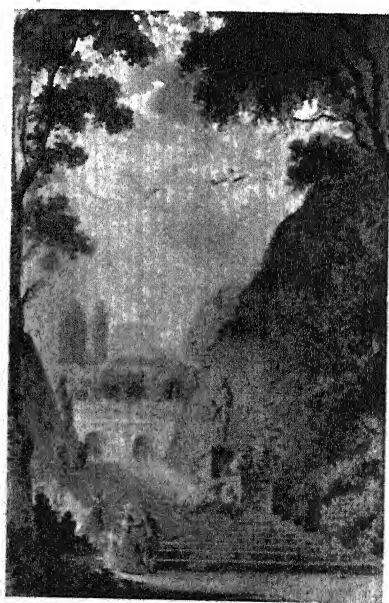
L. G. MOREAU

193



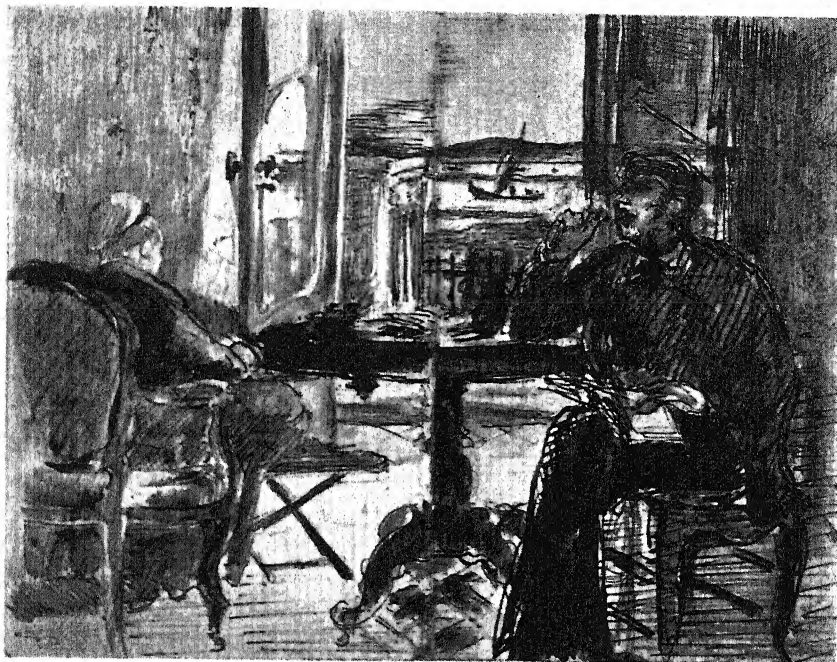
MARÉCHAL

189



MARÉCHAL

190



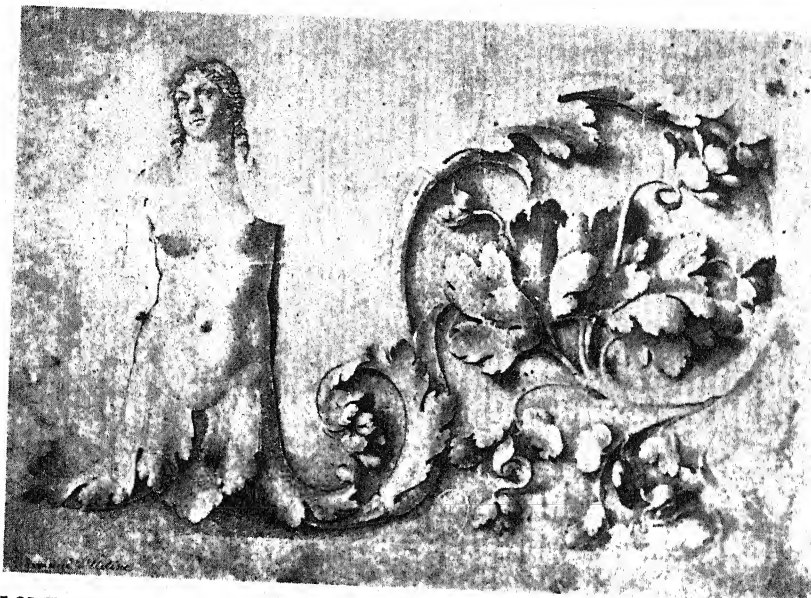
MANET

187



PISSARRO

195



LOMBARDO

186

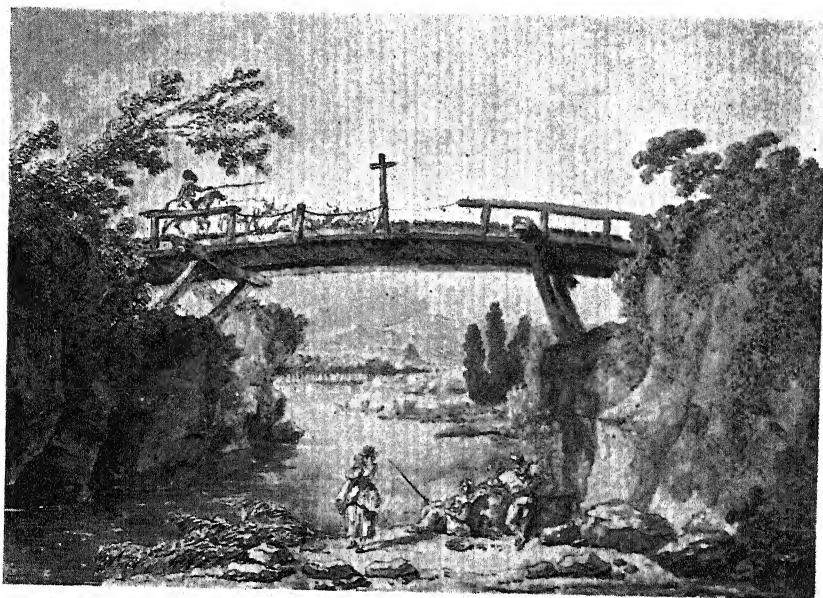


PERUGINO

194

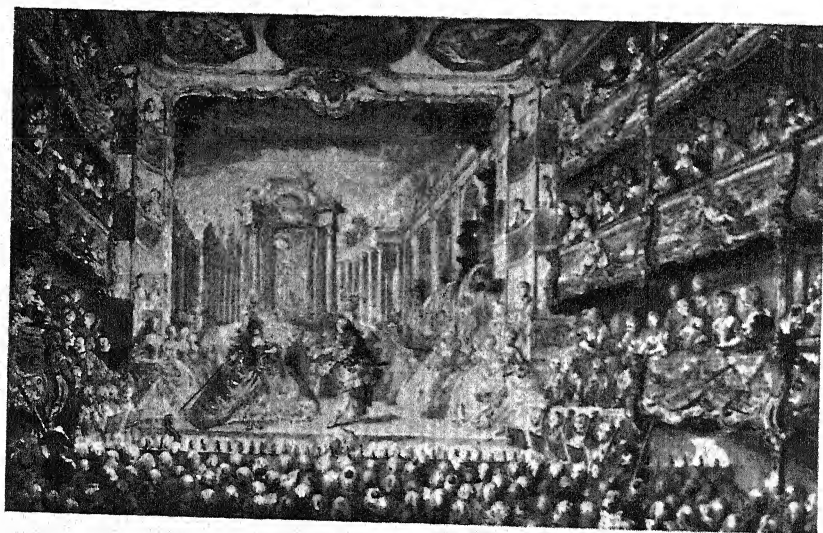


A. POLLAIUOLO



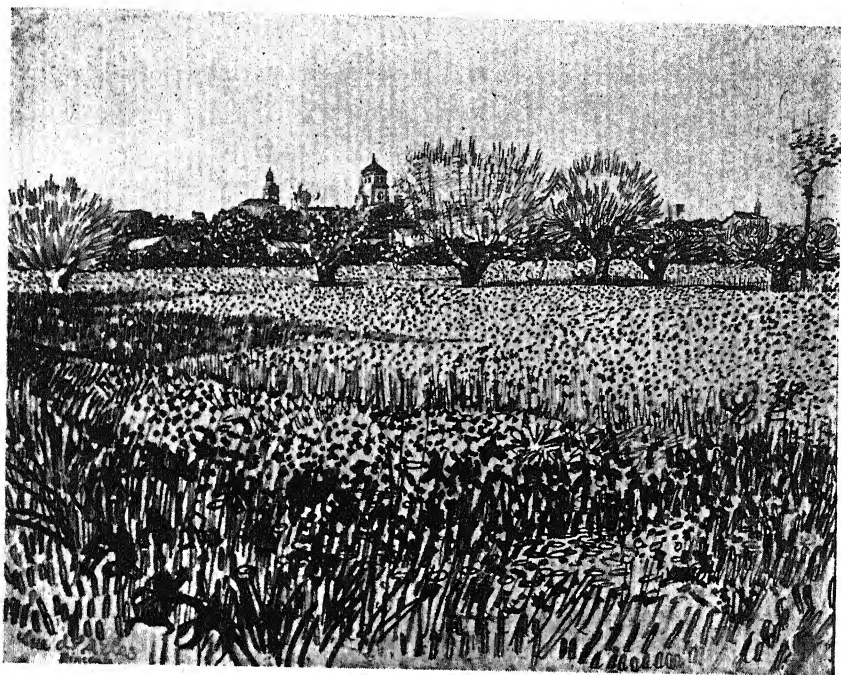
ROBERT

201



G. DE ST. AUBIN

204



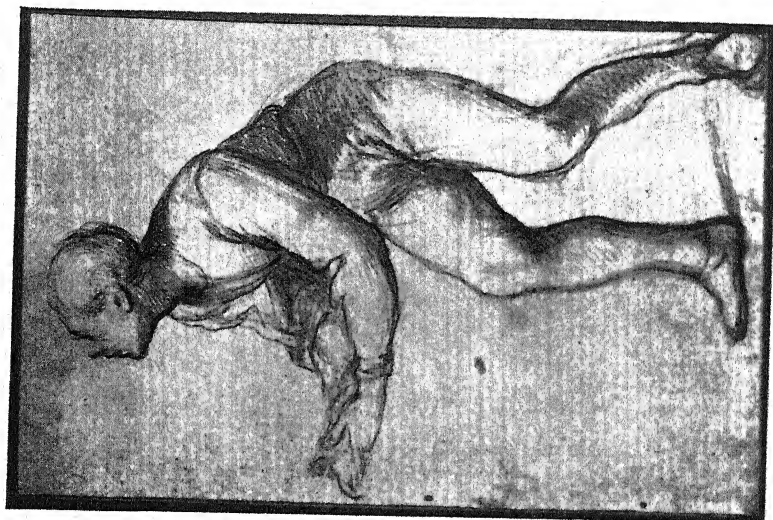
VAN GOGH

168



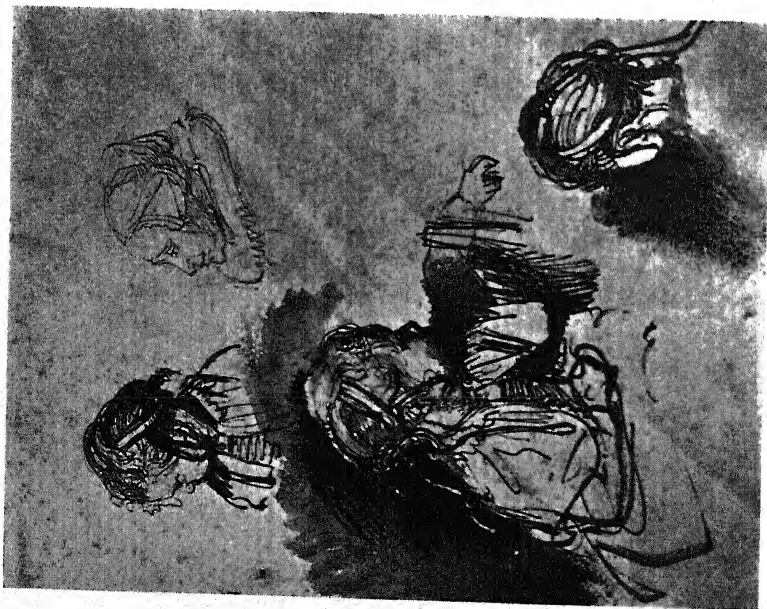
RENOIR

200



ANDREA DEL SARTO

205



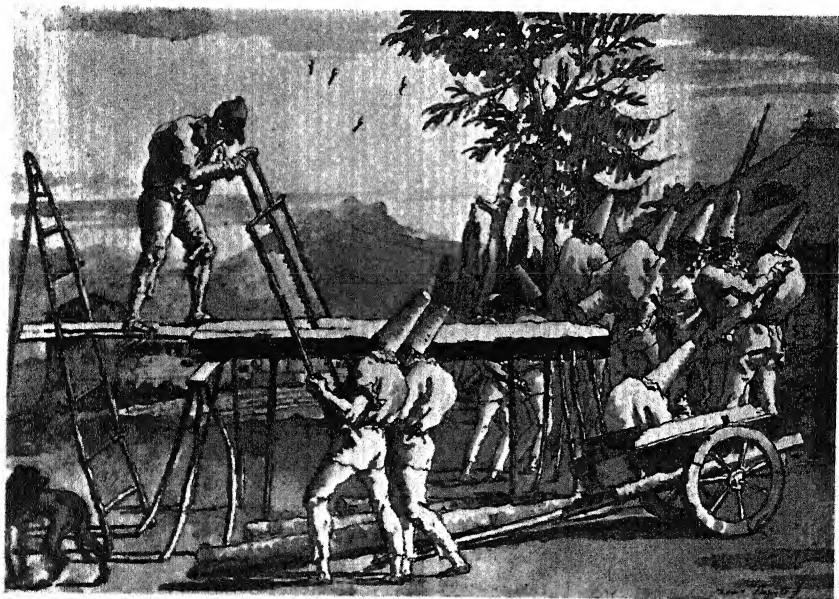
REMBRANDT

198



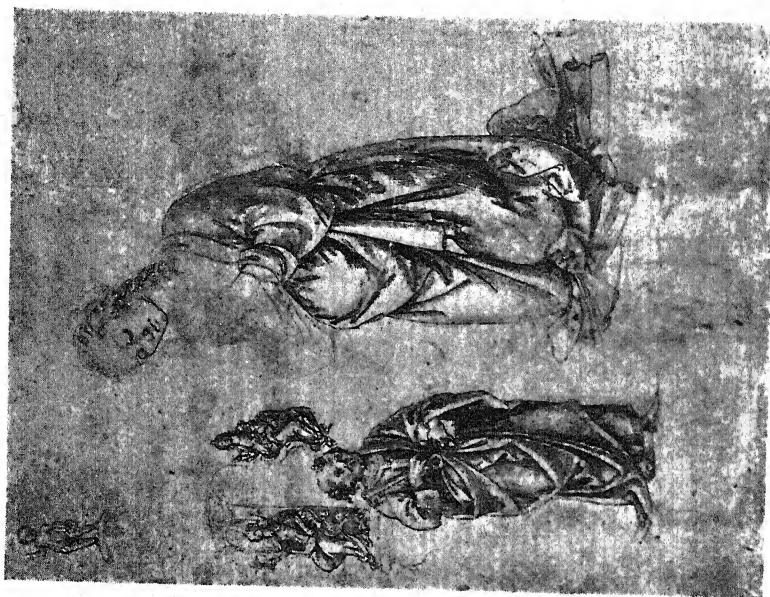
SCHÖN

206



G. D. TIEPOLO

209



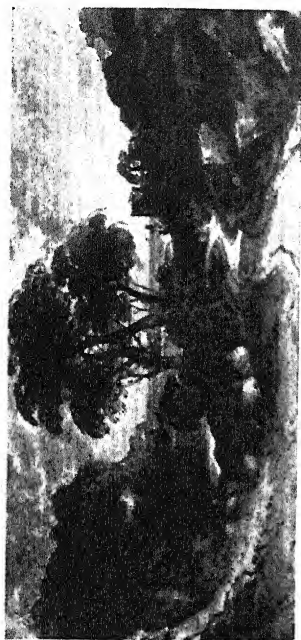
208

FRANCESCO DI SIMONE



217

VERONESE



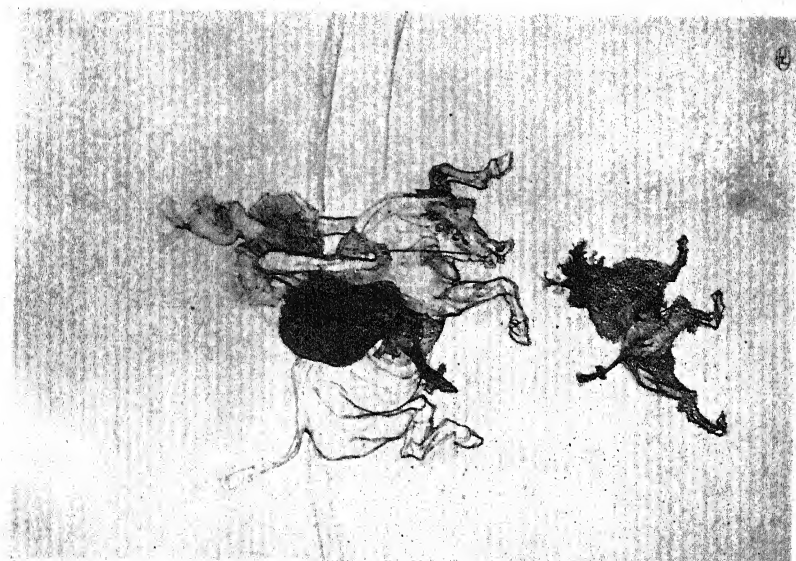
VARLEY

216



TURNER

212



TOULOUSE-LAUTREC

210